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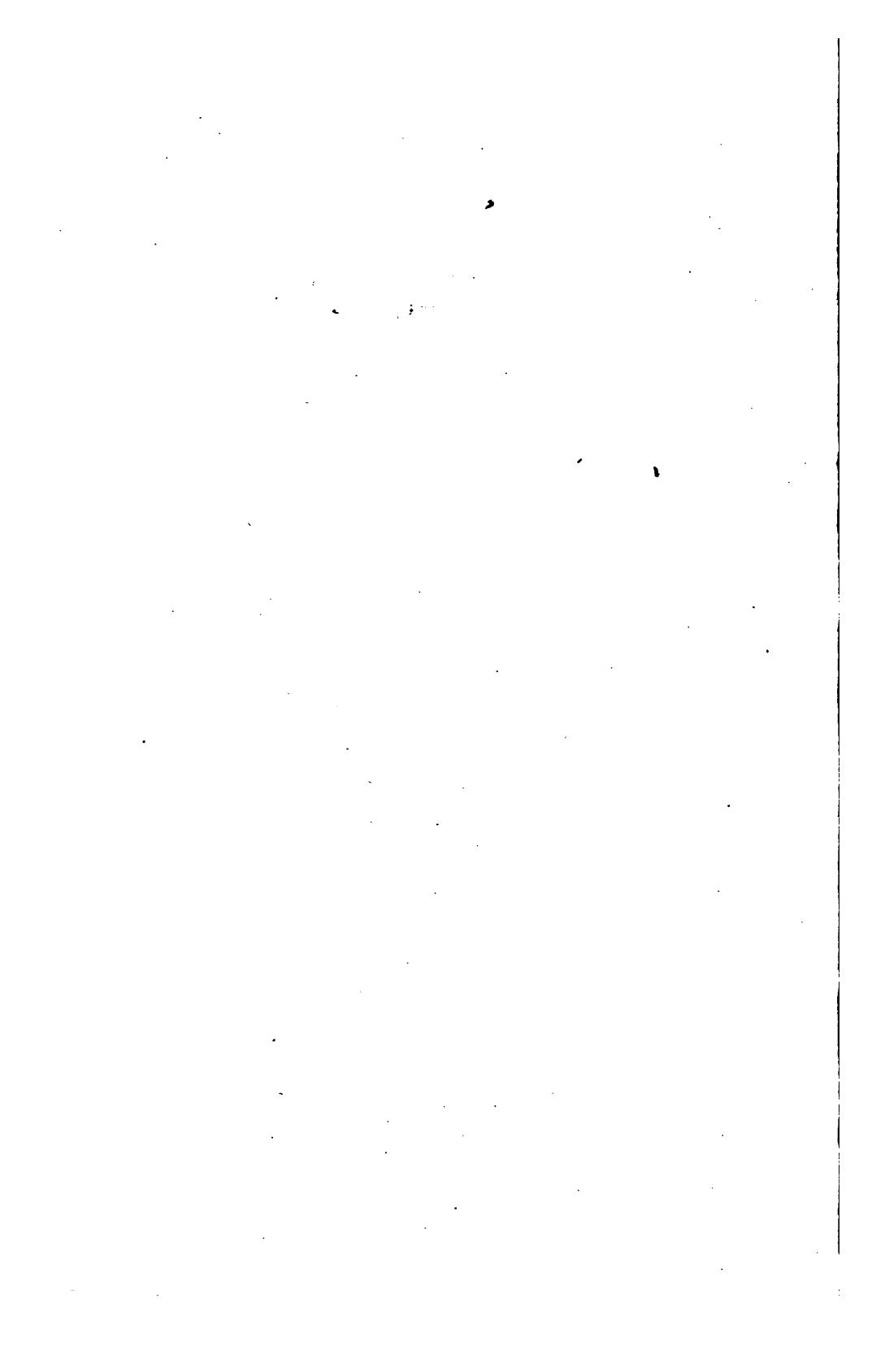
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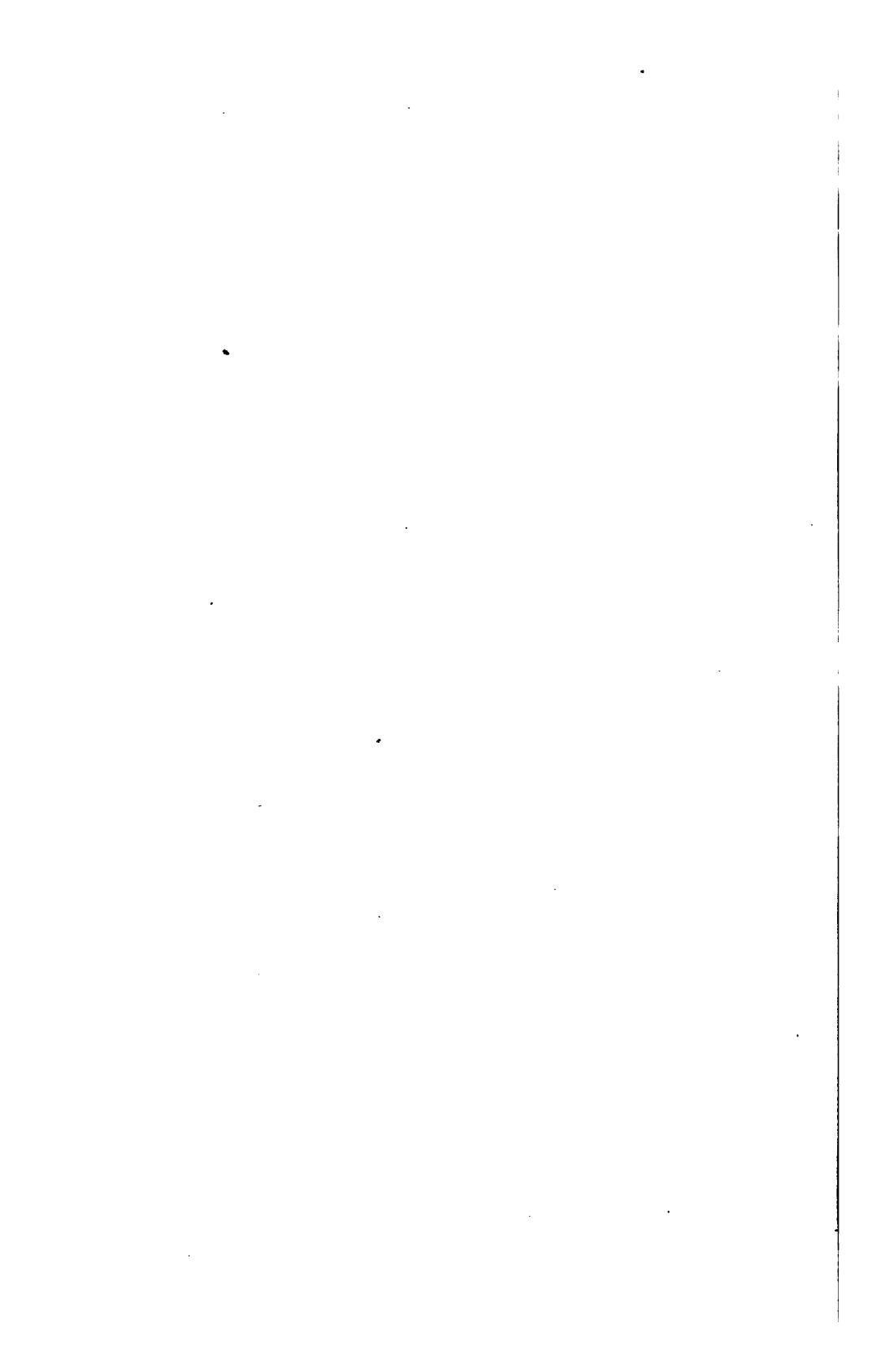
GUIDE
TO
AN EXHIBITION
OF
DRAWINGS AND ETCHINGS
BY
REMBRANDT
AND ETCHINGS BY OTHER MASTERS
IN
THE BRITISH MUSEUM.

BY
SIDNEY COLVIN, M.A.,
Keeper of the Department of Prints and Drawings.

PRINTED BY ORDER OF THE TRUSTEES.

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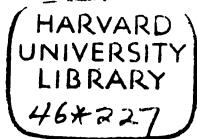
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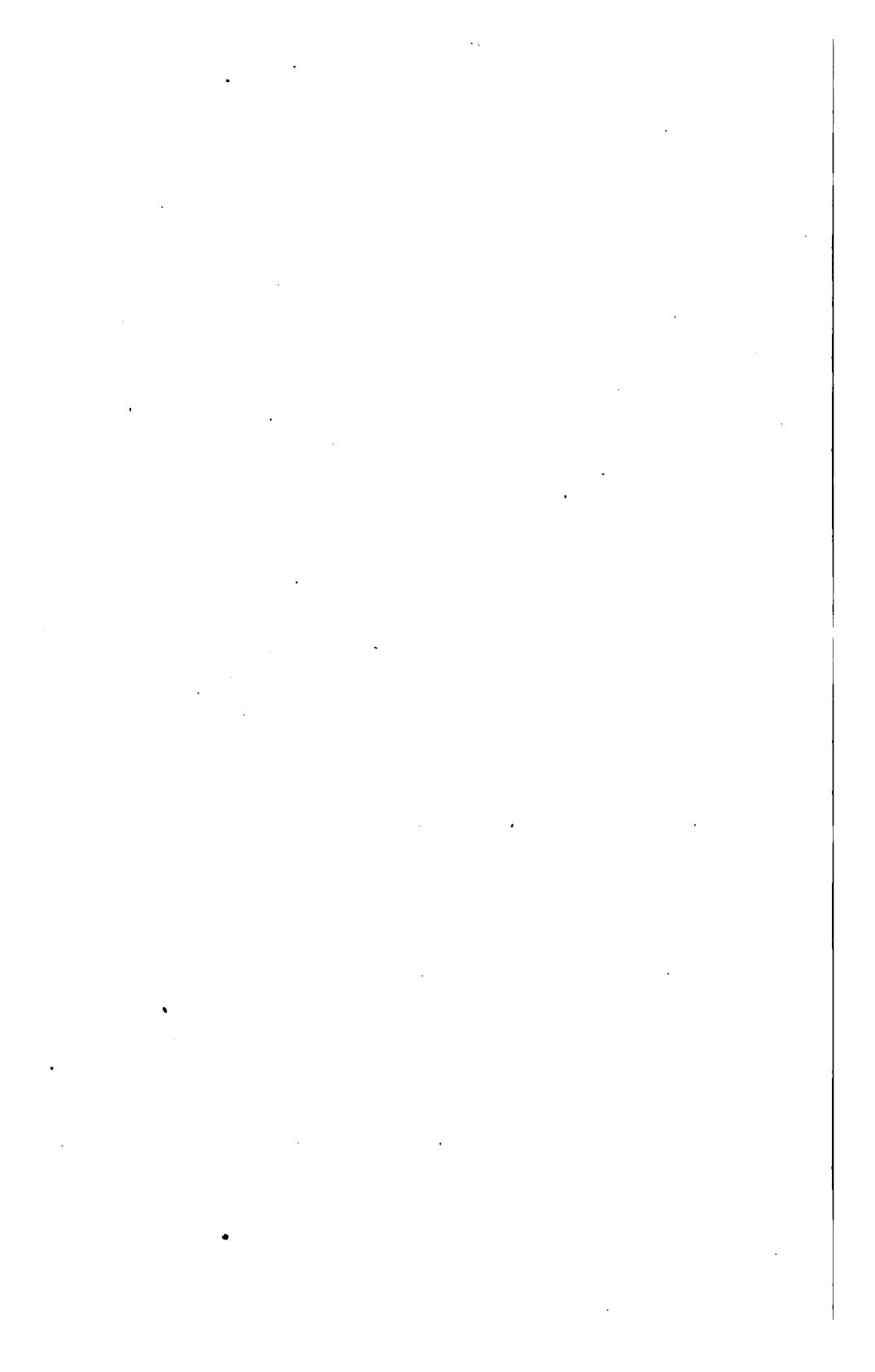
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GUIDE
TO
AN EXHIBITION
OF THE WORK OF
REMBRANDT AND OTHER ARTISTS.

THE main object of the present exhibition is to place on view the Museum collection of original works by Rembrandt viz.:

(A) DRAWINGS.
(B) ETCHINGS.

In order to supplement and elucidate the etched work of Rembrandt, there is farther shown a set of plates, tools, and materials illustrating the various processes and stages of the etcher's craft; and finally

(C) A SELECTION FROM THE WORKS OF OTHER ETCHERS CONTEMPORARY WITH REMBRANDT (about 1625-1675 A.D.).

The drawings occupy the table-cases in the southern half of the room, beginning near the entrance door.

The etchings by or attributed to Rembrandt himself fill the whole of the wall-cases, beginning in the north-west angle of the room, next to the small private door; and also the table-cases in the northern half of the room, with the exception of one, in which are shown the set of etching materials and plates.

The etchings by other masters, including French, Italian, and Flemish, as well as Dutch, are placed in the two stands of swing frames near the centre of the room.

LIFE OF REMBRANDT.

REMBRANDT, the most famous of painter-etchers, was born at Leyden on July 16, 1606. His father, Harmen Van Ryn, was a prosperous miller; his mother, Neeltje Willemsdochter, the daughter of a baker who had moved from Zuitbroeck to Leyden. Rembrandt was the fifth child of his parents: at fourteen he was sent to the University of Leyden, but his determined natural bent

for painting having soon declared itself, he was apprenticed first to a painter and engraver of his native town, Jacob Van Swanenburgh, and then for a short while in 1623-4 to Peter Lastman at Amsterdam. Here Rembrandt had for a fellow-pupil a young townsman and contemporary of his own, Jan Livens. After a short time of training under Lastman, he came back in 1624 to Leyden, in order to learn and study his art after his own fashion ; and here he lived and worked for the next seven years. He early made his mark as an artist of high promise, especially in portraiture, and began to find sitters among the wealthy commercial aristocracy of Amsterdam. In 1630 his father died, and in 1631 he moved to Amsterdam, which was his home for all the rest of his life, and where he died in October, 1669.

During the first part of his career at Amsterdam Rembrandt enjoyed great prosperity and fame ; during its middle and later parts he underwent a succession of troubles and reverses. These began with the death of his wife, Saskia Van Uylenburgh, whom he married in 1634 and lost in 1643, and came to a climax with his bankruptcy and the compulsory sale of his chattels and collections in 1657. Saskia had brought him a not inconsiderable dowry, and from the early days of their married life he had lived with some profusion, earning handsomely but also spending largely, especially on the collection of works of art and curiosities of all kinds. About the time of Saskia's death Rembrandt's vogue began to fail ; partly because of an unappreciated strengthening of those elements in his work, both imaginative and technical, which appealed least to commonplace judgments, and partly from a general change in the artistic fashions of the time. Embarrassments gradually increased upon him until the necessity of satisfying the trustees of his wife's estate, at a time of great commercial depression in the country, led to a declaration of bankruptcy and a forced realization of his artistic and other property at a ruinous sacrifice. He was saved from actual destitution by his son Titus and a faithful servant, Hendrickje Stoffels, who lived with him as his wife and whom according to some accounts he married ; and continued to labour industriously, undefeated although impoverished and relatively neglected, with a hand that kept gaining almost to the last in power and cunning. But Hendrickje died in 1664, Titus in 1668, and the lonely and broken master soon followed them. His death-date is October 8, 1669.

Now, two centuries and a quarter after his death, the fame of Rembrandt has risen again to a point that it had never reached before. He has taken his place as the foremost of the "naturalist" painters of the world : a true Dutchman, resolute to see and interpret the world according to his own vision of it, observing northern nature with a northern eye, and not attempting to

imitate the Greek or Italian grace of grouping or perfection of physical type; but investing life as he saw it, and the past as he imagined it, with an essential poetry of his own. One somewhat superficial element in this poetry depends upon a peculiar love for bizarceries and curiosities of Oriental and other costume and adornment—a taste which he shared with several of his teachers and contemporaries. Far profounder elements were his unrivalled insight into the strength and pathos of human character and feeling, not disdaining the common, the degraded, or the grotesque; and his acute and wholly original sense of the magic of light and shade and atmospheric mystery, as enveloping and transfiguring all the objects of vision, and revealing in them a thousand subtleties of form, colour, and relation unperceived by common eyes. From the gift of nature and from indefatigable self-training he derived an unequalled command, which steadily strengthened from youth to age, of the technical resources required for expressing these powers and sensibilities on canvas.

DIVISION A : DRAWINGS BY AND IN THE MANNER OF REMBRANDT.

THE drawings and studies of Rembrandt preserved in the various museums and private collections of Europe are very numerous. Among such collections that of the British Museum stands high, numbering nearly ninety authentic examples, besides a score or so of doubtful. These have come into the Museum partly by incidental purchase, but principally as portions of the various great collections from time to time acquired by or bequeathed to the Trustees, *e.g.* the Sloane (1753), the Cracherode (1799), the Fawker (1799), the Payne Knight (1824), and the Malcolm (1895). The genuine drawings include portrait studies, studies of costume, studies of the nude, studies of street life, first sketches for intended scriptural and other compositions, studies of animals, landscape sketches, and copies or free adaptations from Oriental or Italian designs. They are executed with the master's characteristically certain, rapid, and incisive touch, and with his inimitable feeling for the living essentials of the object before him or of the scheme in his mind's eye, in almost all the various materials which he was accustomed to employ. These are chalks red or black, pen and bistre or bistre wash, Indian ink, or a mixture of them all: silver point, which he occasionally used with admirable skill, being the only material unrepresented.

In arranging the drawings for exhibition, something like a chronological sequence has been attempted, but the attempt is necessarily imperfect and uncertain. There are not only single drawings of Rembrandt, but whole groups of drawings, which it is almost impossible to assign accurately or even approximately to this or that period of his career. A fair proportion indeed are strictly dateable, being sketches or studies for known pictures or etchings; and these are placed accordingly. Among the early examples thus dateable are his youthful portrait of himself (A. 1), the red-chalk design for a Resurrection of Lazarus converted into an Entombment of Christ (A. 3); the sketch for Diana at the Bath (A. 4), the red and black chalk sketch for the Sacrifice of Isaac (A. 14), and several others. In like manner pretty definite dates can be given to some drawings of the middle period, such as the sketches for the two portraits of Anslo and Jan Sylvius (A. 29, 48), or the academical study of a man (A. 49) which has been used in an etching of 1646; while among drawings of the artist's later years an example like the Woman with the Arrow

(A. 82) may be dated by the corresponding etching of 1661, and the sketch for Pilate Washing his Hands (A. 84) by the nearly corresponding picture which belongs to about 1664. The analogy of these well-attested examples will enable us to assign an approximate date for a certain number of others. Generally speaking, we can recognise in the drawings of the master the same sort of progress that we find both in his paintings and etchings—namely, from varied and experimental methods in his earlier years to extremely assured and decisive ones later on, and from a tendency to experimental, sometimes rude and sometimes delicate modes of handling at the beginning to a confirmed habit of the boldest possible handling at last. But these qualities are not constant, and some of his early work anticipates his later manner, while some of his later work tends to revert to his practices at the outset. The group of landscapes, indeed, may all be fairly assigned to the same middle years of his career which we know to have yielded the landscape etchings, namely about 1640–1653. But there are other groups, such as the studies of menagerie lions and the copies from Persian manuscripts, which cannot with any certainty be dated at all, so that the attempted chronological arrangement in the showcases must be taken by the visitor and student for no more than it is worth. Here follows a list of the drawings, numbered A 1–A 90 to distinguish them from the numbers in the series of etchings which follows:—

DRAWINGS BY REMBRANDT.

A 1. Bust of Rembrandt, almost full face.

Pen and bistre and Indian ink wash. *Cracherode*.

This drawing nearly, but not precisely, resembles several of the early etched portraits of Rembrandt about 1628–30: especially nos. 4 and 30 in this exhibition.

A 2. A man preaching (St. Paul at Athens?).

Pen and Indian ink, washed with water-colour. *Fawkener*.

False signature: "R. fecit." Genuine early work, towards 1630.

A 3. Entombment of Christ.

Red chalk. From the Richardson sen. collection. *Fawkener*.

Originally a composition for the Raising of Lazarus. Lazarus is seen r. raising his head: Christ stands above the tomb, his face partially obliterated. Compare the etchings by Livens (no. 298) and Rembrandt himself (no. 98). Then a new group was introduced, in which the body of Christ is being lowered towards the tomb.

1630: dated.

A 4. Study of a woman bathing.

Black chalk, slightly washed with bistre, retouched in places with a hard pencil. From the Verstolk and Leembruggen collections. *Malcolm*.

Study in reverse for the etching, Diana at the Bath, 1631 (no. 42), and the picture in the collection of M. E. Warneck, Paris.

A 5. The Virgin and child seated near a window.

Pen and bistre and bistre wash. From the Bouverie collection. *Purchased 1859.*

Probably early (before 1636). On the back is a slight sketch of an interior with a winding staircase.

A 6. A man in a high cap, with folded hands: half-length.

Pen and bistre and bistre wash. From the Lawrence and Esdaile collections. *Malcolm.*

Similar in style to the preceding.

A 7. Three studies of an old man walking on crutches.

Pen and bistre. *Cracherode.*

A 8. An old man leaning on a stick.

Pen and bistre. *Payne Knight.*

A 9. Three studies of old men standing and walking.

Pen and bistre. *Payne Knight.*

A 10. Three studies of an old man in a high furred cap, leaning on a stick.

Pen and bistre, washed with bistre and Indian ink. *Cracherode.*

The last four drawings are uniform in style and execution, and may be assigned to the same period, probably about 1631-36.

A 11. Jacob asking the blessing of Isaac.

Pen and bistre. *Malcolm.*

A 12. Christ conversing with Martha and Mary.

Pen and bistre and bistre wash. From the Dimsdale collection. *Malcolm.*

In a similar manner to the preceding subject.

A 13. God renewing the Covenant with Abraham.

Red and black chalk, pen and bistre, bistre and Indian ink wash. *Payne Knight.*

Early if genuine, but somewhat doubtful: landscape very fine, but figures inferior. A very similar composition in reverse, drawn in bistre, is in the Albertina, Vienna.

A 14. The Sacrifice of Isaac.

Red and black chalk and Indian ink wash. Signed in red chalk: "Rembrand(t?)".
Purchased 1897.

Sketch for the picture dated 1635 at St. Petersburg, or for the repetition dated 1636 at Munich. In the attitude of the angel it more resembles the latter.

A 15. Two negro drummers mounted on mules.

Red chalk, yellow water-colour, pen and bistre, and bistre wash. From the Richardson jun. and Hudson collections. *Payne Knight.*

Uncertain date, probably early from the use of red chalk.

A 16. Sketch of a mounted officer in the costume of about 1600.

Red chalk, yellow water-colour, pen and bistre, and bistre wash. From the Richardson jun. and Bouverie collections. *Purchased 1859.*

The technique closely resembles that of the preceding sketch. A precisely similar drawing of two horsemen is in the collection of Sir J. C. Robinson (Royal Academy Winter Exhibition, 1899, no. 110).

A 17. An elephant.

Black chalk. *Cracherode.*

A similar drawing, signed and dated 1637, is in the Albertina, Vienna.

A 18. (a) Study of a lion lying down.

(b) **Study of a lion asleep.**

Pen and bistre and bistre wash, heightened with white (now turned dark). *Payne Knight.*

A 19. (a) Study of a lion lying down.

(b) **Study of a lion drinking from a pail.**

Pen and bistre and bistre wash, heightened with white (now turned dark). *Malcolm.*

(a), from the Leembruggen collection, is a copy of no. A 18 (a), or perhaps a less successful first sketch of the same animal.

A 20. A lion asleep.

Pen and bistre and bistre wash. *Payne Knight.*

A 21. Four studies of lions.

Pen and bistre and bistre wash. *Payne Knight.*

A 22. (a) Study of a chained lioness.

(b) **Study of a lioness eating a bird.**

Black chalk and Indian ink wash, heightened with white. *Payne Knight.*

A 23. Two studies of old men's heads.

Pen and bistre. From the Richardson sen., Geloso, Reynolds, and Utterson collections. *Malcolm.*

A 24. Abraham casting out Hagar and Ishmael.

Pen and bistre and bistre wash. *Purchased 1860.*

Probably near in date to the etching of this subject, 1637 (no. 142), with which it agrees in some respects, especially the attitude of Ishmael. The gesture of Abraham in both is somewhat similar; in both Sarah is peeping from the background; in both the dog is seen. The figure of Abraham has been re-drawn and inserted on another piece of paper.

A 25. Study of a peasant or serving woman seated: half-length.

Pen and bistre and bistre wash. From the Lawrence, Esdaille, and Verstolk collections. *Malcolm.*

There is another drawing of this woman in the same costume in the Teyler Museum at Haarlem. There she is seen from the back, leaning against a table.

A 26. Study of a woman ill in bed.

Pen and bistre. From the Lawrence and Esdaille collection. *Malcolm.*

A 27. Study of a woman ill in bed.

Pen and bistre. False signature. From the Lawrence and Esdaille collections. *Purchased 1891.*

Perhaps a sketch of Saskia in illness, about 1638-9. Compare no. A 26 and the etchings nos. 158, 192.

A 28. Portrait sketch of a lady holding a fan.

Pen and bistre and bistre wash, slightly touched with red chalk and heightened with white. From the Esdaille collection. *Purchased 1891.*

A sketch for the portrait known as "La Femme d'Utrecht," dated 1639, lent to the Ryksmuseum, Amsterdam, by the Van Dyckveld family of Utrecht.

A 29. Portrait of Cornelis Claesz Anslo: half-length.Red chalk, heightened with white. *Purchased 1848.*

Finished study in reverse for the etching no. 177, which is dated 1641. The main outlines bear the marks of the sharp point with which they were indented in transferring the design to the plate. 1640: signed and dated.

A 30. Esau selling his birthright to Jacob.Pen and bistre and bistre wash. From the Richardson sen. and Barnard collections. *Cracherode.***A 31. Esau selling his birthright to Jacob.**Pen and bistre and bistre wash. *Presented by J. H. Anderdon, 1873.***A 32. Repose on the Flight into Egypt.**Pen and bistre and bistre wash. *Payne Knight.***A 33. Christ taken down from the Cross.**Red and black chalk, bistre wash, oil colours. *Payne Knight.*

Study for the picture of 1642 in the National Gallery (no. 43).

As a result of the repeated alterations which Rembrandt made in the course of elaborating the design, the drawing is made up of at least sixteen different pieces of paper fitted together.

A 34. Sketch of three persons being beheaded.Pen and bistre. False signature. *Purchased 1860.***A 35. A woman standing in a church; a preacher in the background.**Pen and bistre. From the Bouverie collection. *Purchased 1859.*

The drawing is continued in different ink, and perhaps by a different hand, on another strip of paper added later.

A 36. An old man seated in an arm-chair.Pen and bistre and bistre wash. From the Esdaile collection. *Purchased 1861.***A 37. Landscape with a cottage and hay-barn.**Pen and bistre. *Purchased 1860.***A 38. A road passing an inn surrounded by trees.**Drawn with the brush in bistre. *Cracherode.***A 39. Sketch of a castle.**Pen and bistre and slight wash. *Cracherode.***A 40. Landscape with a road beside a canal.**Pen and ink. From the Mitchell collection. *Malcolm.***A 41. Landscape with cottages, meadows, and distant windmill.**Pen and bistre and bistre wash. *Malcolm.***A 42. A house among trees on the bank of a river.**Pen and ink and Indian ink wash. From the Harman and James collections. *Malcolm.***A 43. Farm-buildings near a canal.**Pen and ink and slight Indian ink wash. *Malcolm.***A 44. Landscape with a cottage on the banks of a river.**Pen and bistre and bistre wash. *Malcolm.*

A 45. A sketch of farm-buildings.

Pen and bistre and bistre wash. *Payne Knight.*

A 46. The Holy Family.

Pen and bistre and bistre wash. *Malcolm.*

Probably about 1645, by comparison with a drawing at Berlin for the dated picture at Buda-Pesth.

A 47. Study of an Oriental standing.

Pen and bistre and bistre wash, heightened with white. *Purchased 1895.*

A 48. Sketch for the etching of Jan Cornelis Sylvius.

Pen and bistre and bistre wash. From the Howard (Earl of Wicklow) collection. *Purchased 1874.*

Study in reverse for the etching of 1646 (no. 219).

A 49. Life study of a man standing.

Pen and bistre and bistre wash, heightened with white. *Payne Knight.*

A study for the etching no. 218 (about 1646), in which this figure is repeated in reverse with some slight variations.

A 50. Life study of a woman standing by a chair.

Pen and bistre and bistre wash. *Purchased 1895.*

Probably about 1646.

A 51. Study for the etching: An Artist drawing from a Model.

Pen and bistre and sepia wash. *Cracherode.*

In the etching (no. 224, date about 1647) the figures are reversed. On the back of this drawing is a vigorous pen and bistre sketch of Joseph expounding the dreams of Pharaoh's butler and baker.

A 52. Life study of a young man seated.

Pen and bistre and bistre wash. From the Leembruggen collection. *Malcolm.*

Probably about 1646.

A 53. Sketch from a group of figures in a Persian illuminated MS.

Pen and bistre and bistre wash. From the Richardson, Willett, Dimsdale, Lawrence and Eddale collections. *Malcolm.*

This and the four following numbers are examples of a group of drawings scattered among various collections, which were freely copied by Rembrandt from miniatures executed by Persian artists for the Mogul emperors in India. Two drawings in the Van der Willigen collection are described by Vosmaer as bearing in the artist's hand the inscriptions "na een ostindies poppetje geschette (sketched from an East Indian puppet)," and "na Oostind. poppetje (from East Indian puppet)." It is quite uncertain at what date they were done, but the present drawing is to be dated at any rate earlier than 1654, when Rembrandt adapted the composition for the etching no. 281.

A 54. Two Orientals conversing.

Pen and bistre and bistre wash. From the Richardson and Bouverie collections. *Malcolm.*

A 55. An Oriental standing.

Pen and bistre and bistre wash. From the Richardson collection. *Malcolm.*

A 56. An Oriental cavalier.

Pen and bistre and bistre wash, slightly touched with red chalk and yellow water-colour on prepared paper. From the Richardson and Barnard collections. *Cracherode*.

This drawing has been placed with the others which most nearly resemble it in subject, though in the use of red and yellow it is akin to a small group to which an earlier place is given (nos. 15 and 16).

A 57. An Eastern prince receiving an address.

Pen and bistre and bistre wash. From the Richardson and Barnard collections. *Cracherode*. Exactly similar in style to nos. 54 and 55.

A 58. (a) Sketch of a man seated, half-length.

(b) Sketch of a man's head.

(c) A woman's head drawn twice.

(d) A group of people standing.

Black chalk. From the Van Haacken and Sir Joshua Reynolds collections. *Purchased 1884*.

A 59. Sketch of a Rabbi: head and bust.

Pen and bistre. *Payne Knight*.

A 60. A serving woman standing, with a candle.

Pen and bistre, bistre and Indian ink wash. From the Uterson collection. *Malcolm*.

A 61. Interior of a spacious building, with groups of figures.

Pen and bistre and bistre wash. *Payne Knight*.

A 62. A coach.

Pen and bistre and bistre wash. *Payne Knight*.

Perhaps about 1648. There is a similar coach in the large equestrian portrait of that date at Panshanger.

A 63. Landscape with a village on the banks of a river.

Pen and bistre and bistre wash. *Payne Knight*.

A 64. Angels leading Lot and his family out of Sodom.

Pen and bistre and bistre wash. *Payne Knight*.

A 65. Christ walking on the waves.

Pen and bistre. *Malcolm*.

A 66. The Miraculous Draught of Fishes.

Pen and bistre and bistre wash. *Purchased 1895*.

A 67. Landscape with a cottage, canal and trees.

Pen and bistre and bistre wash. *Payne Knight*.

A 68. Two studies of clumps of trees.

(a, b) Black chalk. From the Mitchell collection. *Purchased 1890*.

A 69. Sketch of an encampment by the roadside.

Pen and bistre, bistre and Indian ink wash. From the collection of Sir Joshua Reynolds. *Payne Knight*.

A 70. Sketch of river scenery.

Pen and bistre and bistre wash. *Payne Knight*.

A 71. Farm-buildings near a brook and a high embankment.

Pen and bistre and bistre wash. *Cracherode*.

A 72. Joseph waiting on his fellow-prisoners.Drawn with the brush in Indian ink, and washed. *Cracherode.***A 73. Joseph waiting on his fellow-prisoners.**Pen and bistre and bistre wash. *Purchased 1855.*

This way of shading in parallel lines is characteristic of a certain group of late drawings, probably 1650–60, and nearer the latter date.

A 74. (a) Sketch of a man in a wide hat resting his chin on his hand.

(b) Sketch of the head and arms of a child.

(c) Sketch of a man in a high-crowned hat engaged in drawing.

(a, b, c) Pen and bistre and bistre wash. *Payne Knight.*

Shaded in the same style as the preceding number.

A 75. The “Calumny of Apelles,” after Mantegna.Pen and bistre and bistre wash. On the back is a drawing of some fortifications. From the Richardson, Barnard, West, and Lawrence collections. *Purchased 1860.*

Date uncertain; perhaps about the same time as the last two numbers, but the parallel shading in this case might be explained by the method of the original. The pen and ink drawing by Mantegna, once in the Van der Schelling collection at Amsterdam, was brought to England in the last century, and is now also in the British Museum. The subject, a favourite one in Renaissance art, is Innocence arraigned before an unjust judge. Lucian has described in detail a painting of this subject by Apelles.

A 76. The Good Samaritan arriving at the inn.Pen and bistre and bistre wash. From the Spencer collection. *Purchased 1860.*

This composition somewhat resembles the picture of 1648 at the Louvre, but cannot be described as a study for it.

A 77. Mary and the Prophetess Anna (?)Pen and bistre and bistre wash. *Payne Knight.***A 78. Gabriel appearing to Zacharias in the Temple.**Pen and bistre and bistre wash. *Sloane.***A 79. A blind man walking with a stick.**Pen and bistre and bistre wash. *Payne Knight.***A 80. The sacrifice of Iphigeneia.**Pen and bistre and bistre wash. *Payne Knight.*

The subject of this powerful late drawing is uncertain. “Jephthah sacrificing his Daughter” has been suggested, but it is more probable that Jephthah’s victim would have been placed, like Isaac, on a pyre of wood, for he had vowed a burnt offering. The classical architecture and the presence behind the altar of two figures, which can only be explained as statues (those of Zeus and Artemis?) are in favour of the Greek myth, exceptional as such a choice of subject was in Rembrandt’s case.

A 81. Life study of a woman seated and bending forward.Pen and bistre, with sepia, bistre, and Indian ink wash, shaded with black chalk and heightened with white. *Purchased 1895.*

This and the following drawing are particularly fine examples of Rembrandt’s forcible and decided drawing from life in his latest and most mature period. They are both to be dated about 1660–1.

A 82. Life study of a woman seated, drawn from the back.
Pen and bistre, with sepia, bistre and Indian ink wash. From the Houlditch collection (1765). *Purchased 1859.*
A study for the etching "The Woman with the Arrow," dated 1661 (no. 297).

A 83. Sketch of a girl sleeping.
Drawn with the brush in sepia. From the James collection. *Malcolm.*
Quite late work (about 1664-5) in Rembrandt's broadest and most summary manner.

A 84. Pilate washing his hands.
Pen and bistre and bistre wash, heightened with white. *Sloane.*
Quite late work (about 1664). A first idea for the picture in the possession of M. Rodolphe Kann, Paris.

DRAWINGS IN THE MANNER OF REMBRANDT.

A 85. Jacob's Dream.
Pen and bistre and bistre wash, slightly touched with red chalk and heightened with white. From the Spencer collection. *Payne Knight.*
The technique is quite in Rembrandt's manner, but the drawing is hardly good enough to be his.

A 86. Jacob's Dream.
Drawn with the brush in sepia and Indian ink, heightened with white. *Payne Knight.*
Pupil's work, possibly retouched by the master.

A 87. The Holy Family sitting near a fire.
Pen and sepia and sepia wash. *Payne Knight.*
Somewhat feebly drawn. The work of a pupil, perhaps Samuel van Hoogstraten (b. 1627, d. 1678).

A 88. Christ conversing with Martha and Mary.
Pen and sepia and sepia wash. *Payne Knight.*
Probably by the same hand as the preceding number.

SALOMON KONINCK.

Painter and etcher: b. 1609, d. 1656: worked at Amsterdam: influenced by Rembrandt. See his etchings, nos. 377-382.

A 89. The Judgment of Solomon.
Pen and bistre and bistre wash. From the Benjamin West collection. *Payne Knight.*

CONSTANTYN A RENESSE.

Amateur painter and etcher: b. 1626, d. 1680: worked at Amsterdam in the manner of Rembrandt. See his etchings, nos. 393-404.

A 90. An archer sitting by a path in a wood.
Pen and sepia and sepia wash; signed. *Purchased 1851.*

DIVISION B : ETCHINGS BY AND ATTRIBUTED TO REMBRANDT.

[A fresh series of numbers, 1-820, begins with this division, and runs on continuously through the next.]

Of the etched works by and attributed to Rembrandt there exist at present three public collections which may make almost equal claims to completeness, those, namely, of Amsterdam, the National Library at Paris, and the British Museum. Those of the Albertina and of the Royal Library of Vienna, taken together, may be regarded as constituting a fourth public collection of equal rank; while scarcely less rich than any of them is the private cabinet of Baron Edmond de Rothschild in Paris. Both Amsterdam and the Paris Library possess a few unique prints, or states of prints, which are not in London; but on the whole the British Museum stands probably first of all in the quality and high preservation of the specimens which compose it. The sources from which it has been principally derived are:—(1) The collection of Sir Hans SLOANE, which was acquired for the nation in 1753, and formed, together with the Harleian and Cottonian MSS., the original nucleus of the British Museum; comparatively few examples of Rembrandt's work come from this source, but among them some of the finest; (2) the collection of the Rev. C. M. CRACHERODE, bequeathed to the Trustees in 1799: this amateur had an almost unrivalled series of Rembrandt etchings, from which about two-thirds of the contents of the present Exhibition are drawn; (3) the bequest of Mr. Felix SLADE in 1868; (4) various purchases made by the Trustees from time to time, including that of the entire collection of the late Mr. MALCOLM of Poltalloch in 1895. In the following catalogue, the source from which each example was derived is indicated after its description.

The name etching, as is well known, is used to denote the art of drawing on copper with the needle, with the view of printing off on paper the design so drawn: and of this art there are two principal methods. The first and commonest method is that of drawing on a plate which has previously been covered with a hard varnish, through which the point of the needle cuts, exposing the copper: the plate is then dipped in a bath of acid, which bites into the lines exposed by the needle, so that when the varnish is subsequently removed, and the plate inked, these bitten lines take the ink; the plate is then ready for printing in an engraver's press. This is etching proper, the word being derived from a root which means to bite

(German, *ätzen*). In the second method, which is called “dry-point,” the etcher dispenses both with the protecting ground or varnish and the subsequent bath of acid, and draws or scratches direct upon the copper, his needle leaving a slight powdery roughness about the edges of the lines, which takes the ink and in printing yields the rich velvety effect known as “burr.” The first method, that of etching proper, is the commoner of the two, and was practised both north and south of the Alps from the second and third decades of the sixteenth century onwards; in the first half of the seventeenth, it became one of the most popular of all modes of artistic expression, and a vast quantity of etched plates were produced in all the schools of Europe.* The second method, that of dry-point, had been practised by an isolated master of the Upper Rhine (the so-called Master of the Amsterdam Cabinet) as early as about 1470 or 1480, and in a few instances also by Albrecht Dürer. But the method did not take much root in general practice until it was revived by Rembrandt for the purpose of reinforcing and giving richer effects to the lines of his bitten plates; a habit to which he resorted towards the middle of his artistic career, and for which he showed a growing preference as he went on.

The seventeenth century, it has been said, was the great age of the art of etching, and Rembrandt was its greatest master, carrying the craft to a pitch both of artistic expressiveness and technical perfection which has never been surpassed. Even in the most trivial of his studies and sketches with the needle—and many of them are both trivial in subject and slight in treatment—there is an artistic quality which bespeaks the born master. Accordingly his work in this kind has occupied much of the attention of amateurs and compilers from his own time to ours, and especially since the middle of the last century. No less than nine attempts in France, Germany, England and Russia have been made to enumerate and describe it in catalogue form, namely by Gersaint (1751), Daulby (1796), Bartsch (1797), Claussin (1824), Wilson (1836), Blanc (1859), Middleton (Rev. C. H. Middleton-Wake), (1878), Dutuit (1882), Rovinski (1890) and W. Von Seidlitz (1895).

Of these catalogues, that of Bartsch has from the date of its publication carried the most authority and been the most generally in use, and the work of nearly all subsequent compilers has been based on his, with various corrections and modifications. Bartsch's plan is that of arrangement in classes according to subjects, without

* Besides its use as an independent art, etching was from the middle of the sixteenth century habitually used in combination with the art of the line engraver, and especially in his preliminary work of laying out on the plate the main lines of a composition, to be afterwards gone over and filled in with his own proper instrument, the burin or graver.

regard to chronology. This plan is convenient for the mere dealer's and collector's purpose of readily finding this or that subject. But on the other hand it is of course quite unscientific, making it impossible to trace the sequence of the artist's labours or the evolution of his style. A distinguished English collector and practical etcher, Sir F. Seymour Haden, P.R.E., for years persistently advocated its abandonment and the adoption of a chronological arrangement in its place—the undated pieces to be placed approximately according to their analogies with the dated ones. He urged this as necessary, not only to the study of the artist's growth, but to the detection of pupils' work, frauds, and imitations which might have crept in among the masses of etchings traditionally attributed to the master. So long, he contended, as pieces of widely different dates and modes of treatment were placed side by side in a jumble which took no account of chronology, it must remain impossible to distinguish those which did not really fit into any period of Rembrandt's work at all; whereas, once a chronological arrangement were seriously attempted, the intrusive and alien quality of some of the work usually attributed to him could not fail to be apparent. A first practical experiment in this direction was made in the loan exhibition of Rembrandt's etchings organised upon the initiative of Sir Seymour Haden at the Burlington Fine Arts Club in 1877.

Subsequently, M. Vosmaer and M. Michel in their Lives of Rembrandt, and Messrs. Middleton-Wake and Seidlitz more systematically in their catalogues,* have attempted both to date the undated pieces and to discriminate the true from the false. The last-named may upon the whole be regarded as the best authority up to the present time; but it is likely that there will always remain a margin both of disputed pieces and of others as to the place of which in the chronological series authorities will differ. The same thing happens in the case of etchings as of drawings—that the artist in some of his early work seems to anticipate his own later manner, and in some of his later work tends to revert towards the characteristics of his youth.

The present exhibition carries out on a much ampler scale—with the complete work instead of with only some selected examples—the experiment made at the Burlington Fine Arts Club in 1877. The order followed is in the main that of W. Von Seidlitz. A certain number of pieces, principally landscapes, which were included among Rembrandt's work by Bartsch, but which later criticism has been unanimous in rejecting, are thrown out; while certain heads and figure pieces which have not yet been re-

* The former of these compilers introduced a new arrangement, dividing the prints by subjects into a few main groups, and attempting a chronological order within each group.

jected with equal unanimity, though they almost certainly deserve rejection, have been retained, and are marked with an obelus (†) as being questionable both in the exhibition labels and in the following catalogue. No dogmatic or final authority is claimed for the details of the present arrangement; but it is hoped that the opportunities for examination and comparison which it affords may enable students of the subject to come nearer to a complete agreement than has hitherto been possible.

It will be observed that in a majority of cases two, three, or more "states" of each print have been exhibited. Cataloguers and compilers have spent infinite pains in trying to make the lists in these states, *i.e.* variations in the several impressions of any one print, exhaustive. But the word is really misleading. Under the common term "state" are catalogued differences due to widely different causes. Sometimes a so-called "first state" of a plate is a mere trial proof of the incomplete work, taken before it was really ready for printing; and the next subsequent "states" represent mere necessary additions and corrections carried out by the artist at the press-side. Sometimes a succession of such differences represent real after-thoughts and changes in the design, which have occurred to the artist himself after the print was first completed. Often, on the other hand, the successive additions detected in various impressions of a print, and catalogued as "states," represent only the disfiguring retouches to which it has been subjected by later hands, after the original work has been worn out, and the artist, it may be, has been long since dead. A large proportion of Rembrandt's plates were thus reworked in the eighteenth century, and in these cases the later of the described states are artistically worthless. In the present exhibition, as a general rule, only those states are shown which represent the genuine labours of the artist himself in perfecting or amending his plate. But to this rule there are a considerable number of exceptions, especially in the case of some of the smaller examples, where the whole known series of states, early and late, have been arranged for the sake of convenience on a single mount.

Rembrandt's etchings may conveniently be divided according to style and method, as Sir Seymour Haden long ago justly pointed out, into the work of three main periods, 1628–1639, 1640–1649, and 1650–1661. The characters of the one period shade off gradually into those of the next; but speaking broadly, the work of the first period consists in the main of pure etching by means of the bitten line; that of the second period of mixed etching and dry-point; while in the third period, the use of the preliminary work of the acid is more and more laid aside, and the artist tends more and more to work in pure dry-point, with an ever-increasing breadth and boldness of effect.

The abbreviations used in the list of etchings below are as follows:—

M.=C. H. Middleton. A descriptive catalogue of the etched work of Rembrandt van Rhyn. London, 1878.

S.=W. von Seidlitz. Kritisches Verzeichnis der Radierungen Rembrandts. Leipzig, 1895.

R.=D. Rovinski. L'œuvre gravé de Rembrandt. St. Petersburg, 1890.

Mich.=E. Michel. Rembrandt. Sa vie, son œuvre et son temps. Paris, 1893.

ETCHINGS OF FIRST PERIOD. 1628-39.

During the first three years of this period, Rembrandt was still living under his father's roof at Leyden. At this time his work with the needle, no less than with the brush, was very tentative, consisting mostly of delicate and finished small studies, with a few experiments (nos. 4, 5) in a bolder and ruder manner. His chief models are his father, mother, and himself, his own head in particular serving him, as it did in painting, for an endless variety of studies in facial structure, lighting, and expression. He also produces a number of characteristic and living little studies of peasants and beggars, partly suggested by the etched work of Callot; a few scripture pieces; and one or two unpleasantly realistic studies from an ill-selected female model. Associated with this period, and some of them dated 1631, we find about thirty coarsely executed studies of beggars and single heads (again including the artist's own), which the soundest modern criticism rejects as being either pupils' work or actual frauds. They are marked with an obelus (†) in the catalogue to caution the student against taking them for originals, and fill one compartment of the East-wall cases by themselves (nos. †51-†83). Some authorities hold them to be chiefly the work of Van Vliet (see Division C, nos. 325 to 365): it seems more probable that they are later imitations, thrown upon the market after the artist's death with intention to deceive. It should be noted that in this year, 1631, the death of the artist's father causes him to change his signature from the monogram R. H. or R. H. L. (for Rembrandt Harmenszoon or Rembrandt Harmenszoon Lugdunensis) to plain Rembrandt, usually written in full. Continuing through the thirties, we find the artist working with growing certainty of hand on an expanding range of subjects, scriptural and popular, as well as on portraits, among which his own figures frequently (sometimes in elaborate costumes chosen from among his studio properties) and that of his wife Saskia occasionally. Among the most important examples of the work of these years are the Good Samaritan (93 a, b), the Raising of Lazarus (98 a-d), the Descent from

the Cross (99 *a-d*), the Angel appearing to the Shepherds (98 *a-d*), the "Great Jewish Bride" (126 *a, b*), Christ before Pilate (134 *a-d*), and the Death of the Virgin (157 *a-d*). In some of these a majority of recent critics have been inclined to detect the participation in a greater or less degree of pupils, and especially of F. Bol.

1. Rembrandt's mother: head and bust three-quarters r. (Bartsch 354).
 - (a) First state: head and veil only. *Purchased 1848.*
 - (b) Second state: bust added: also monogram and date. *Purchased 1844.*

1628: signed and dated.
2. Rembrandt's mother: head full face (Bartsch 352).

Second state: (in the first state the plate is larger, the head uncovered, and the monogram and date wanting: the work added with the graver in the second is probably not by Rembrandt). *Cracherode.*

1628: signed and dated.
3. Rembrandt bareheaded, with high curly hair: head and bust (Bartsch 27).

Purchased 1848.

In the margin appears a faintly scratched monogram with the date 1630, which are probably false.

(1628 S.)
4. Rembrandt bareheaded: a large plate roughly etched: head and bust (Bartsch 338).

Purchased 1848.

Roughly etched with a pen or other double-pointed instrument.

1629: signed and dated.
5. Peter and John at the Gate of the Temple: roughly etched (Bartsch 95).

Purchased 1848.

Very rough work; with some foul biting in the background: ugly and careless: has been doubted, but is probably genuine early work: the master's drawing for the St. Peter is in the Printroom at Dresden.

(About 1630 S., Mich., 1655 M.)
6. Beggar man and beggar woman conversing (Bartsch 164).
 - (a) First state: edges of plate uneven: scratched through top of cap. *Cracherode.*
 - (b) Second state: edges trimmed: scratch burnished out. *Cracherode.*

1630: signed and dated.
7. Beggar warming his hands at a chafing dish (Bartsch 173).

Cracherode.

(About 1630 S., 1629 M.)
8. Beggar leaning on a stick, facing l. (Bartsch 163).

Purchased 1856.

(About 1630 S.; M.)
9. Beggar sitting cloaked in an arm-chair (Bartsch 160).

Purchased 1848.

(About 1630 S., 1631 M., 1634 R.)

10. **Beggar seated on a bank** (Bartsch 174).

First state: plate edges untrimmed and uncleansed: note the resemblance of the head to the artist's study from himself, No. 30. *Cracherode.*

1630: signed and dated.

11. **Beggar with a wooden leg** (Bartsch 179).

(a) First state: plate edges untrimmed. *Cracherode.*

(b) Second state: edges trimmed, bringing end of stick close to plate mark. *Purchased 1848.*

(About 1630 S., M., 1632-40 R.)

12. **Beggar leaning on a stick, facing front** (Bartsch 172).

(a) First state: outline of r. arm broken: plate unreduced: edges untrimmed. *Purchased 1855.*

(b) Second state: outline of arm filled in: edges trimmed, scratches in background removed, &c. *Purchased 1843.*

(c) Third state: plate cut down. *Purchased 1844.*

(d) Fourth state: white places on l. arm shaded. *Cracherode.*

(About 1630 S., Mich., 1635-M., 1631 R.)

13. **Man in a cloak and fur cap, leaning against a bank** (Bartsch 151).

Cracherode.

(1630 S., M., 1635 R.)

14. **Beggar in a high cap, leaning on a stick** (Bartsch 162).

Purchased 1843.

(1630 S., M.)

15. **Man walking with a stick (Joseph from the Flight into Egypt)** (Bartsch 54).

(a) Second state: the plate already cut down. *Cracherode.*

(b) Third state: more work on the beard. *Purchased 1855.*

The first state of this plate, existing only at Paris and Amsterdam, measures $5\frac{3}{4} \times 3\frac{3}{4}$ in., and shows a composition of the Flight into Egypt, etched in a rough sketchy manner. The single figure of Joseph, as afterwards cut out and here exhibited, becomes that of any common wayfarer.

(1630 S., M.)

16. **Beggar man and beggar woman behind a bank** (Bartsch 165).

(a) First state: outline of the woman's shoulder broken. *Purchased 1848.*

(b) Second state: outline of shoulder filled in. *Cracherode.*

The plate was afterwards cut down, and much new work added, not by Rembrandt.

(1630 S., 1629 M.)

17. **The Presentation in the Temple** (Bartsch 51).

(a) First state: from the tall plate. *Sloane.*

(b) Second state: the upper margin of the plate cut off. *Cracherode.*

1630: signed and dated.

7. b.

18. **The Circumcision** (Bartsch 48).

Cracherode.

(1630 S., M., R.)

19. **Christ disputing among the Doctors** (Bartsch 66).

(a) First state: from the full-sized plate: the figure l. half in light. *Cracherode.*

(b) Second state: the plate still unreduced: the figure l. covered with shading. *Purchased 1855.*

(c) Third state: the plate cut down on three sides. *Sloane (?)*

1630: signed and dated.

A 29. Portrait of Cornelis Claesz Anslo: half-length.Red chalk, heightened with white. *Purchased 1848.*

Finished study in reverse for the etching no. 177, which is dated 1641.

The main outlines bear the marks of the sharp point with which they were indented in transferring the design to the plate.

1640 : signed and dated.

A 30. Esau selling his birthright to Jacob.Pen and bistre and bistre wash. From the Richardson sen. and Barnard collections. *Cracherode.***A 31. Esau selling his birthright to Jacob.**Pen and bistre and bistre wash. *Presented by J. H. Anderdon, 1873.***A 32. Repose on the Flight into Egypt.**Pen and bistre and bistre wash. *Payne Knight.***A 33. Christ taken down from the Cross.**Red and black chalk, bistre wash, oil colours. *Payne Knight.*

Study for the picture of 1642 in the National Gallery (no. 43).

As a result of the repeated alterations which Rembrandt made in the course of elaborating the design, the drawing is made up of at least sixteen different pieces of paper fitted together.

A 34. Sketch of three persons being beheaded.Pen and bistre. False signature. *Purchased 1860.***A 35. A woman standing in a church; a preacher in the background.**Pen and bistre. From the Bouvierie collection. *Purchased 1859.*

The drawing is continued in different ink, and perhaps by a different hand, on another strip of paper added later.

A 36. An old man seated in an arm-chair.Pen and bistre and bistre wash. From the Esdale collection. *Purchased 1861.***A 37. Landscape with a cottage and hay-barn.**Pen and bistre. *Purchased 1860.***A 38. A road passing an inn surrounded by trees.**Drawn with the brush in bistre. *Cracherode.***A 39. Sketch of a castle:**Pen and bistre and slight wash. *Cracherode.***A 40. Landscape with a road beside a canal.**Pen and ink. From the Mitchell collection. *Malcolm.***A 41. Landscape with cottages, meadows, and distant windmill.**Pen and bistre and bistre wash. *Malcolm.***A 42. A house among trees on the bank of a river.**Pen and ink and Indian ink wash. From the Harman and James collections. *Malcolm.***A 43. Farm-buildings near a canal.**Pen and ink and slight Indian ink wash. *Malcolm.***A 44. Landscape with a cottage on the banks of a river.**Pen and bistre and bistre wash. *Malcolm.*

A 45. A sketch of farm-buildings.

Pen and bistre and bistre wash. *Payne Knight.*

A 46. The Holy Family.

Pen and bistre and bistre wash. *Malcolm.*

Probably about 1645, by comparison with a drawing at Berlin for the dated picture at Buda-Pesth.

A 47. Study of an Oriental standing.

Pen and bistre and bistre wash, heightened with white. *Purchased 1895.*

A 48. Sketch for the etching of Jan Cornelis Sylvius.

Pen and bistre and bistre wash. From the Howard (Earl of Wicklow) collection. *Purchased 1874.*

Study in reverse for the etching of 1646 (no. 219).

A 49. Life study of a man standing.

Pen and bistre and bistre wash, heightened with white. *Payne Knight.*

A study for the etching no. 218 (about 1646), in which this figure is repeated in reverse with some slight variations.

A 50. Life study of a woman standing by a chair.

Pen and bistre and bistre wash. *Purchased 1895.*

Probably about 1646.

A 51. Study for the etching: An Artist drawing from a Model.

Pen and bistre and sepia wash. *Cracherode.*

In the etching (no. 224, date about 1647) the figures are reversed. On the back of this drawing is a vigorous pen and bistre sketch of Joseph expounding the dreams of Pharaoh's butler and baker.

A 52. Life study of a young man seated.

Pen and bistre and bistre wash. From the Leembruggen collection. *Malcolm.*

Probably about 1646.

A 53. Sketch from a group of figures in a Persian illuminated MS.

Pen and bistre and bistre wash. From the Richardson, Willett, Dimsdale, Lawrence and Esdale collections. *Malcolm.*

This and the four following numbers are examples of a group of drawings scattered among various collections, which were freely copied by Rembrandt from miniatures executed by Persian artists for the Mogul emperors in India. Two drawings in the Van der Willigen collection are described by Vosmaer as bearing in the artist's hand the inscriptions "na een ostindies poppetje geschets (sketched from an East Indian puppet)," and "na Oostind. poppetje (from East Indian puppet)." It is quite uncertain at what date they were done, but the present drawing is to be dated at any rate earlier than 1654, when Rembrandt adapted the composition for the etching no. 281.

A 54. Two Orientals conversing.

Pen and bistre and bistre wash. From the Richardson and Bouverie collections. *Malcolm.*

A 55. An Oriental standing.

Pen and bistre and bistre wash. From the Richardson collection. *Malcolm.*

A 56. An Oriental cavalier.

Pen and bistre and bistre wash, slightly touched with red chalk and yellow water-colour on prepared paper. From the Richardson and Barnard collections. *Cracherode*.

This drawing has been placed with the others which most nearly resemble it in subject, though in the use of red and yellow it is akin to a small group to which an earlier place is given (nos. 15 and 16).

A 57. An Eastern prince receiving an address.

Pen and bistre and bistre wash. From the Richardson and Barnard collections. *Cracherode*. Exactly similar in style to nos. 54 and 55.

A 58. (a) Sketch of a man seated, half-length.

(b) Sketch of a man's head.

(c) A woman's head drawn twice.

(d) A group of people standing.

Black chalk. From the Van Haacken and Sir Joshua Reynolds collections. *Purchased 1884*.

A 59. Sketch of a Rabbi: head and bust.

Pen and bistre. *Payne Knight*.

A 60. A serving woman standing, with a candle.

Pen and bistre, bistre and Indian ink wash. From the Utterson collection. *Malcolm*.

A 61. Interior of a spacious building, with groups of figures.

Pen and bistre and bistre wash. *Payne Knight*.

A 62. A coach.

Pen and bistre and bistre wash. *Payne Knight*.

Perhaps about 1648. There is a similar coach in the large equestrian portrait of that date at Panshanger.

A 63. Landscape with a village on the banks of a river.

Pen and bistre and bistre wash. *Payne Knight*.

A 64. Angels leading Lot and his family out of Sodom.

Pen and bistre and bistre wash. *Payne Knight*.

A 65. Christ walking on the waves.

Pen and bistre. *Malcolm*.

A 66. The Miraculous Draught of Fishes.

Pen and bistre and bistre wash. *Purchased 1895*.

A 67. Landscape with a cottage, canal and trees.

Pen and bistre and bistre wash. *Payne Knight*.

A 68. Two studies of clumps of trees.

(a, b) Black chalk. From the Mitchell collection. *Purchased 1890*.

A 69. Sketch of an encampment by the roadside.

Pen and bistre, bistre and Indian ink wash. From the collection of Sir Joshua Reynolds *Payne Knight*.

A 70. Sketch of river scenery.

Pen and bistre and bistre wash. *Payne Knight*.

A 71. Farm-buildings near a brook and a high embankment.

Pen and bistre and bistre wash. *Cracherode*.

A 72. Joseph waiting on his fellow-prisoners.Drawn with the brush in Indian ink, and washed. *Crackerode.***A 73. Joseph waiting on his fellow-prisoners.**Pen and bistre and bistre wash. *Purchased 1855.*

This way of shading in parallel lines is characteristic of a certain group of late drawings, probably 1650–60, and nearer the latter date.

A 74. (a) Sketch of a man in a wide hat resting his chin on his hand.

(b) Sketch of the head and arms of a child.

(c) Sketch of a man in a high-crowned hat engaged in drawing.

(a, b, c) Pen and bistre and bistre wash. *Payne Knight.*

Shaded in the same style as the preceding number.

A 75. The “Calumny of Apelles,” after Mantegna.Pen and bistre and bistre wash. On the back is a drawing of some fortifications. From the Richardson, Barnard, West, and Lawrence collections. *Purchased 1860.*

Date uncertain; perhaps about the same time as the last two numbers, but the parallel shading in this case might be explained by the method of the original. The pen and ink drawing by Mantegna, once in the Van der Schelling collection at Amsterdam, was brought to England in the last century, and is now also in the British Museum. The subject, a favourite one in Renaissance art, is Innocence arraigned before an unjust judge. Lucian has described in detail a painting of this subject by Apelles.

A 76. The Good Samaritan arriving at the inn.Pen and bistre and bistre wash. From the Spencer collection. *Purchased 1860.*

This composition somewhat resembles the picture of 1648 at the Louvre, but cannot be described as a study for it.

A 77. Mary and the Prophetess Anna (?)Pen and bistre and bistre wash. *Payne Knight.***A 78. Gabriel appearing to Zacharias in the Temple.**Pen and bistre and bistre wash. *Sloane.***A 79. A blind man walking with a stick.**Pen and bistre and bistre wash. *Payne Knight.***A 80. The sacrifice of Iphigeneia.**Pen and bistre and bistre wash. *Payne Knight.*

The subject of this powerful late drawing is uncertain. “Jephthah sacrificing his Daughter” has been suggested, but it is more probable that Jephthah’s victim would have been placed, like Isaac, on a pyre of wood, for he had vowed a burnt offering. The classical architecture and the presence behind the altar of two figures, which can only be explained as statues (those of Zeus and Artemis?) are in favour of the Greek myth, exceptional as such a choice of subject was in Rembrandt’s case.

A 81. Life study of a woman seated and bending forward.Pen and bistre, with sepia, bistre, and Indian ink wash, shaded with black chalk and heightened with white. *Purchased 1895.*

This and the following drawing are particularly fine examples of Rembrandt’s forcible and decided drawing from life in his latest and most mature period. They are both to be dated about 1660–1.

†52. Bust of an old woman in furred cloak and heavy headdress (Bartsch 355).(a) State with lappet of headdress lightly shaded (the exact variations of the states are not clear). *Purchased 1829.*(b) State with the lappet fully shaded and the plate generally reworked. Perhaps not by Rembrandt ("pupil's work" according to S.). *Cracherode.*

1631: signed and dated, probably not by Rembrandt's own hand.

†53. Bust of an old woman in a high headdress bound round the chin (Bartsch 358).(a) First state: before the plate was cut down. *Purchased 1848.*(b) Second state: the plate cut down r. *Cracherode.*Like the last, this head seems too characterless for the work of Rembrandt.
(About 1631 S., M.)**†54. Rembrandt with fur cap in an oval border: bust** (Bartsch 12).(a) First state: from the tall plate. *Purchased 1848.*(b) Second state: the plate cut down. *Cracherode.*

Coarse pupil's or imitator's work.

(About 1631 S., 1630 M.)

†55. Rembrandt with bushy hair and contracted eyebrows: bust (Bartsch 25).(a) First state: with a blotch from foul biting between the mouth and l. cheek. *Purchased 1848.*(b) Second state: the blotch worked over, but still discernible. In a third state the plate is reduced. *Purchased 1843.*

Pupil's or imitator's work: according to Rovinski by Van Vliet: Jordan suggests that there may have been a genuine sketch by Rembrandt beneath the present work.

1631: signed and dated.

†56. Rembrandt bareheaded, the light falling sharply from r.: bust (Bartsch 332).(a) First state: with some false biting in shadowed cheek. *Purchased 1848.*(b) Second state: the shadowed cheek, &c., reworked. *Sloane (?)*

Pupil's or imitator's work: (Van Vliet R.)

(About 1631 S., M.)

†57. Rembrandt in a slant fur cap: bust (Bartsch 14).(a) First state: the pure etching. *Purchased 1843.*(b) Second state: heavily reworked with the graver. *Cracherode.*

Pupil's or imitator's work: (Van Vliet R.)

1631: signed and dated.

†58. Rembrandt in a cloak with falling collar: bust (Bartsch 15).(a) First state: the hair r. straggling and full of gaps. *Purchased 1843.*(b) Second state: new locks of hair added in the gaps r. *Purchased 1848.*(c) Monotonously reworked with the graver. *Purchased 1844.*(d) Fresh shading encroaching on the light in l. cheek. *Purchased 1843.*

Pupil's or imitator's work (Van Vliet H., R.), perhaps over an original light etching by the master.

1631: signed and dated.

†59. Rembrandt with a jewel in his cap.(a) First state: from the unreduced plate. *Purchased 1840.*(b) Second state: the plate cut down. *Purchased 1856.*

Pupil's or imitator's work (perhaps Van Vliet).

(About 1630 M.)

†60. **Rembrandt (?)**, scowling, in an octagon: head only (Bartsch 836).
Cracherode.
Pupil's or imitator's work.
(1631 S., 1630 M.: signed with monogram.)

†61. **Grotesque profile: man in high cap** (Bartsch 326).
(a) First state: pure etching: strap round bottom of cap white. *Purchased 1848.*
(b) Third state: strap round cap shaded: coat and back of neck shaded. *Purchased 1838.*
(c) Fourth state: coat farther reworked. *Purchased 1829.*
Pupil's or imitator's work.
(1631 S., 1632 M.)

†62. **Young man in a cap** (Bartsch 322).
Second state: from the reduced plate. *Purchased 1848.*
Pupil's or imitator's work (Van Vliet R.)
1631: signed and dated in the first state.

†63. **Rembrandt in dark cloak and cap: bust** (Bartsch 6).
(a) First state: from the unreduced plate: the print full of ink. *Cracherode.*
(b) Second state: the plate cut down: less heavily printed. *Cracherode.*
Pupil's or imitator's work.
(1631 S., 1630 M.)

†64. **Beggar standing leaning on a stick, l.**: small plate (Bartsch 169).
Purchased 1848.
Pupil's or imitator's work (Van Vliet R.)
Signed with monogram: RH. in.
(About 1631 M.)

†65. **Old beggar woman with a gourd** (Bartsch 168).
Cracherode.
Coarse pupil's or imitator's work.
(About 1631 S., M.)

†66. **Seated beggar and his dog** (Bartsch 175).
Cracherode.
Coarse pupil's or imitator's work.
1631: signed and dated.

†67. **Old woman in a cottage, with a string of onions on the wall** (Bartsch 134).
(a) Second state: from the reduced plate, with date and signature. There is a first state before the plate was cut down or signed. *Purchased 1842.*
(b) Second state: another impression. *Purchased 1843.*
Coarse pupil's or imitator's work (Van Vliet S., Bl., Dut.)
1631: signed and dated.

†68. **Beggar with his l. hand extended** (Bartsch 150).
(a) Second state: after the plate was cut down. *Purchased 1848.*
(b) Fourth state: the cloak heavily shaded, and a fold of the cloak below the l. hand removed. *Cracherode.*
Pupil's or imitator's work (Van Vliet R.)
1631: signed and dated.

†69. **Blind man (Tobit ?) at a doorway** (Bartsch 153).
(a) Second state (in the first state the plate is larger): the space seen through the door only partially shaded. *Cracherode.*
(b) Third state: space seen through door entirely shaded. *Purchased 1848.*
Coarse school-work.
(About 1631 S., 1630 M.)

†70. Two beggars tramping towards r. (Bartsch 154).

Second state: an earlier state in the Albertina has only the upper part of the figures etched.
Sloane (?)

Coarse school-work (Van Vliet Bl., R.)
 (1631 S., M.)

†71. Beggar with a crippled hand, leaning on a stick r. (Bartsch 166)

(a) First state: the plate unreduced: the second fold of the cloak from l. unshaded.
Purchased 1828.

(b) Third state: the plate slightly reduced at top: the white fold shaded: new shading on legs and cloak generally. *Purchased 1848.*

(c) Fifth state: heavily reworked. *Cracherode.*

Pupil's or imitator's work.
 (1631 S., M.)

†72. Peasant with his hands behind his back (Bartsch 135).

(a) First state: the pure etching. *Sloane.*

(b) Third state: reworked with the graver: the double point of the nose removed.
Purchased 1848.

(c) Fourth state: more shading on the neck. *Purchased 1848.*

Pupil's or imitator's work (Van Vliet H., R.) For the type and treatment compare no. †60.
 1631: signed and dated.

†73. Bust of a snub-nosed man in a cap (Bartsch 317).

Purchased 1843.

Pupil's or imitator's work (Van Vliet R.)

But for the cap, the profile would seem like a Dutch rendering of the head of Socrates from a gem.

1631: signed and dated.

†74. Beggar with a stick walking l. (Bartsch 167).

(a) First state: lower part of face white. *Purchased 1848.*

(b) Second state: lower part of face and r. leg below knee shaded. *Purchased 1829.*

(c) Third state: fresh hatchings on shaded parts. *Purchased 1848.*

Pupil's or imitator's work (Van Vliet R.)
 1631: signed and dated.

†75. The Leper (Bartsch 171).

(a) Second state: the face white: a white space below r. arm where the acid has failed.
Cracherode.

(b) Fifth state: face heavily shaded: white space filled up: plate cut down, &c.
Purchased 1848.

(c) Sixth state: face heavily shaded: plate farther reduced. *Purchased 1848.*

This plate is traditionally and no doubt rightly known as "Lazarus Klap," meaning a leper with his clapper.

Pupil's or imitator's work (Van Vliet R.)
 1631: signed and dated.

†76. Bust of a beardless man in fur cloak and cap (Bartsch 307).

(a) First state: tip of nose nearly white. *Purchased 1843.*

(b) Second state: tip of nose darkened, &c. *Purchased 1829.*

Pupil's or imitator's work: perhaps over an original light sketch by the master.

1631: signed and dated.

†77. Bust of a bald man in a fur cloak, looking r. (Bartsch 324).

(a) First state: before the perpendicular wrinkle between the brows. *Purchased 1843.*

(b) Second state: wrinkle between brows added: shadows in great part reworked.
Cracherode.

(c) Third state: generally and heavily reworked. *Purchased 1843.*

Pupil's or imitator's work.
 1631: signed and dated.

†78. Bust of a bearded old man with high forehead and close felt cap (Bartsch 314).

Second state (the unique first state at Amsterdam is a mere sketch, without signature). *Cracherode.*

Coarse pupil's or imitator's work (Van Vliet R.)
(1631 : signed and dated.)

†79. Bust of a man with thick lips and curling hair (Bartsch 308).

(a) First state: part of collar white: outline of beard indefinite. *Purchased 1848.*
(b) Second state: collar shaded: beard defined. *Purchased 1843.*

Pupil's or imitator's work (Livens S., R.)
(1631 S., M.)

†80. Bust of bald-headed man looking down, grinning (Bartsch 298).

(a) First state: before the rework. *Purchased 1829.*
(b) Second state: heavily reworked: expression altered: a spot shows white below tip of nose. *Purchased 1829.*
(c) Third state: still further reworked: white spot filled up. *Purchased 1829.*

Pupil's or imitator's work (Van Vliet, Dut.)
(1631 : signed and dated.)

†81. Bust of a bearded man looking intently.

Purchased 1848.

Pupil's or imitator's work (accepted as Rembrandt's only by M., on suggestion of W. H. Carpenter).
(About 1632 M.)

†82. Small bust of a bearded man looking down with eyes nearly closed (Bartsch 296).

(a) Ordinary impression. *Purchased 1843.*
(b) Richer impression, touched with Indian ink about the beard. *Cracherode.*

Doubtful: may be good school-work.
(1632 S., M.)

†83. Bust of old man looking down, with wavy hair and beard (Bartsch 337).

(a) First state: bareheaded. *Purchased 1848.*
(b) Third state: cap added: plate cut down 1. *Purchased 1848.*

Pupil's or imitator's work.
(1631 S., 1632 M., 1635 R.)

84. Old man seated, with flowing beard, fur cap, and velvet cloak (Bartsch 262).

Second state: the first state, to be found only at Paris, has an unshaded space under the hand. *Cracherode.*

(1632 S., M. : signed but not dated.)

85. Rembrandt's mother in widow's dress and black gloves (Bartsch 344).

Cracherode.

This print is a modified copy in reverse from No. 44, and may perhaps be the work of another hand.
(1632 S., M. : signed with the artist's name in full, but not dated.)

86. Sheet of studies: head of Rembrandt, beggar-pair, head of an old man and old woman, &c. (Bartsch 363).

(a) First state: before the plate was cut down. *Purchased 1848.*

(About 1632 S., 1639 M.)

86. Sheet of studies: head of Rembrandt, beggar-pair, head of an old man and old woman, &c.

(a) Second state: the plate clipped 1. *Cracherode.*
(c) Second state: another impression, printed with a tint on the background. *Purchased 1829.*

87. Rembrandt with long bushy hair: head only (Bartsch 8).

(a) Second state: from the reduced plate (in the first state, only to be found at Paris and Amsterdam, the plate is larger). *Purchased 1844.*
(b) Third state: retouched with dry point on nostril, hair, &c. *Purchased 1848.*
(c) Fourth state: further work on shaded side of nose. *Purchased 1848.*
(d) Fifth state: coarsely reworked at a late time. *Purchased 1829.*

(About 1632 S., 1631 M.)

88. Man standing in Oriental costume and plumed fur hat (Bartsch 152).

(a) Impression on ordinary paper. *Cracherode.*
(b) Impression on Japanese paper. *Cracherode.*
(1632: signed and dated.)

89. St. Jerome praying (Bartsch 101).

First state: in later states there are coarse retouches on the lion and the cave. *Cracherode.*
1632: signed and dated.

90. Holy Family (Bartsch 62).

(a) (b) Two different impressions: in (b) two dimly indicated arches in the background are somewhat more visible than in (a): but there seems to be no true difference of state. *Cracherode.*
(1632 S., M.)

91. Polander in a plumed cap leaning on a stick (Bartsch 141).

(a) Second state: in the first (Paris and Amsterdam only) the seat of the trousers has a single outline, and the outline of the shoulder-belt is broken. *Purchased 1848.*
(b) Third state: bank and foliage between stick and leg, with some of the shading on the stick, erased. *Purchased 1843.*
(c) Fourth state: bank re-outlined; the whole heavily reworked. *Cracherode.*
(1632 S., M.)

92. The Rat Killer (Bartsch 121).

(a) First state: foliage above the figure unshaded. *Purchased 1847.*
(b) Second state: shading added on foliage. *Cracherode.*
1632: signed and dated.

93. The Good Samaritan (Bartsch 90).

(a) First state: the pony's tail left white. *Cracherode.*
1632, according to an inscription in the artist's hand on an impression of the first state at Amsterdam.

93. The Good Samaritan.

(b) Second state: the pony's tail is shaded with the graver. *Purchased 1848.*
In the third state the parapet above the pony's croup, hitherto white, is shaded: in the fourth the signature *Rembrandt inventor et fecit 1633* is added in the margin.

The authenticity of this carefully executed plate has been much discussed. Sir Seymour Haden has suggested that it is the work of Bol: most later students are satisfied that it is in the main that of Rembrandt himself, with possible additions by pupils in parts, e.g., the dog, the barrel, the hay-crib, &c. A picture of the same composition in reverse, without the dog, is in the Wallace collection: and a drawing for a quite different treatment of the same subject in the British Museum (see no. 76).
1632-33: signed and dated.

94. **A Polander standing with his hands folded: small plate** (Bartsch 140).

- (a) First state: the plate edges rough. *Cracherode.*
- (b) Second state: the plate edges trimmed. *Purchased* 1848.

(About 1633 S., M.)

95. **A turbaned soldier on horseback** (Bartsch 139).

- (a) First state: lower plate-edge uneven. *Purchased* 1843.
- (b) Second state: plate-edge trimmed.

(About 1633 S., 1628 M., 1633 Mich.)

96. **A cavalry fight** (Bartsch 117).

- (a) and (b) Two different impressions of the second state: in the first (only at Amsterdam) the plate is larger, the background dirty, and the effect muddled. (a) *Purchased* 1843.
- (b) *Cracherode.*

(About 1633 S., 1641 M.)

97. **“The Ship of Fortune”** (Bartsch 111).

- (a) Second state: in the first (only in Paris) the back of Fortune is shaded only in one direction. *Cracherode.*
- (b) Third state: with the printed text at the back. *Purchased* 1843.

This plate was used as an illustration to a book ‘*Der Zeevaert lof*’ (the Praise of Seafaring) by E. Herckmans, Amsterdam, 1634. It seems to be an allegorical representation of the overthrow of Mark Antony at the battle of Actium and subsequent closing of the Temple of Janus.
1633: signed and dated.

98. **The Raising of Lazarus: larger plate** (Bartsch 73).

- (a) First state: the space behind the frightened man r. is left clear; and the arched border is irregular and lightly shaded. *Purchased* 1845.

(About 1633 S., M.)

98. **The Raising of Lazarus: larger plate.**

- (b) Third state: the clear space behind the frightened man has been lightly shaded and the arched border made even and darkened. This impression has been touched in pencil by the master, with a view to changes of the composition on the extreme r. *Purchased* 1848.

98. **The Raising of Lazarus: larger plate.**

- (c) Fifth state: the figure and position of the woman in the foreground r. have been changed: she is now seen in profile: a ledge is defined along the lower and l. sides of the dark border. *Cracherode.*

98. **The Raising of Lazarus: larger plate.**

- (d) Seventh state: the frightened man has a cap: the two men's heads below his r. arm are changed, &c. *Sloane (?)*

The plate has by this time begun to be worn out. Later states show it vigorously reworked all over.

99. **The Descent from the Cross: first plate** (Bartsch 81).

Cracherode.

This plate—to all appearance wholly etched by Rembrandt in his finest manner—has completely failed in the biting, owing to the giving way of the protecting varnish, and has been abandoned. The only other impressions are at Paris and Amsterdam. The composition is very nearly the same, but in reverse, as that of the picture of the same subject which Rembrandt painted in the same year for Prince Frederick Henry (now at Munich).

1633: signed and dated.

100. The Descent from the Cross: second plate (Bartsch 81).

(a) Second state: a unique first state of this plate at Amsterdam has less shading on the legs of the two men receiving the body. *Cracherode*.

This plate shows the same composition, re-etched on another plate which is a little taller and wider than the first spoiled one. Much of the etched work has been regularly gone over with the burin, and in parts somewhat coarsely, e.g., the lower r. corner. It has been largely debated how much of the work as we see it is by the hands of pupils, and how much, or whether any, by Rembrandt: the name of Livens (who was not really a pupil of Rembrandt at all) has been suggested: also that of Van Vliet, with more probability: one critic, Dr. Hofstede de Groot of Amsterdam, believes the work to be wholly Rembrandt's.

1633: signed and dated.

100. The Descent from the Cross: second plate.

(b) Second state: another and much less brilliant impression of the same state, with the lower margin cut off. *Purchased* 1843.

100. The Descent from the Cross: second plate.

(c) Third state: with the publisher's address added:—*Amstelodami Hendrickus Vlenburgensis excudebat. Sloane* (?)

101. Joseph's coat brought to Jacob (Bartsch 38).

(a) A fine impression of the usual state: (Rovinski is alone in mentioning the existence of a reworked second state.) *Cracherode*.

(b) Counterproof. *Sloane* (?)

The originality of this print has been much disputed, some authorities giving it to pupils, and specifically to Van Vliet.

(About 1633 S. M.)

102. Flight into Egypt (Bartsch 52).

(a) First state: the upper part confused by foul biting. *Cracherode*.

(b) Second state: the upper part cleared and the plate generally reworked. *Sloane*.

1633: signed and dated.

103. Rembrandt's mother, in a cloth headdress, looking down: head only (Bartsch 351).

(a) First state: from the full-sized plate: a delicate impression, unique. *Purchased* 1848.

(b) Second state: the plate cut down: work added below and behind the head. *Cracherode*.

(c) Third state: much additional rework; not by Rembrandt. *Purchased* 1844.

(1633: signed and dated.)

104. Rembrandt in velvet cap and scarf: the face dark: bust (Bartsch 17).

Third state: the two earlier are at Amsterdam only: in the first the plate is longer: both are less black and heavy than this third or ordinary state. *Cracherode*.

1633: signed and dated.

105. Portrait of Jan Cornelis Sylvius, preacher (Bartsch 266).

(a) First state (?) *Purchased* 1843.

It is doubtful whether the differences between this and the so-called second state, consisting in the greater or less clearness of certain shadows, depend on anything more than differences of printing. It is also doubtful if the work is really by Rembrandt; and not rather after a drawing of his by some pupil: technically it is not very like him.

Jan Cornelis Sylvius was cousin and guardian to Rembrandt's wife Saskia. 1634: signed and dated.

105. Portrait of Jan Cornelis Sylvius, preacher.

(b) The so-called second state. *Cracherode.*
(c) Counterproof: very vigorously drawn on, to all appearance by Rembrandt himself, for the guidance of a pupil in altering the plate: but such alterations were never made. *Purchased 1855.*

106. Rembrandt's wife Saskia, with pearls in her hair: bust (Bartsch 347).

Cracherode.

This charming etching is one of the most attractive of Rembrandt's portraits of Saskia van Uylenburgh, to whom he had been married in the same year, 1634.

1634: signed and dated.

107. Woman reading (Bartsch 345).

(a) First state: before the plate was clipped. *Purchased 1848.*
(b) Second state: the plate cut down l. *Purchased 1829.*
(c) Third state: the outline of the nose strengthened. *Purchased 1829.*

1634: signed and dated.

108. The Angel appearing to the Shepherds (Bartsch 44).

(a) First state: proof impression, with the glory in which the angel appears above, as well as the foreground with the shepherds and their flocks below, left almost entirely white. The only other impression of this state is at Dresden. *Cracherode.*

1634: signed and dated.

108. The Angel appearing to the Shepherds.

(b) Second state: much shading added both in the glory and the foreground: some light strokes also on the wings, the upper boughs of the tree still white. *Purchased 1848.*

The only other impression of this state is at Amsterdam. In the British Museum example, the artist has touched the wings and body with Indian ink where more shade is to be added.

108. The Angel appearing to the Shepherds.

(c) Third state: the tree shaded: shading added on the angel's wings and robe. *Cracherode.*

108. The Angel appearing to the Shepherds.

(d) Third state falsified: a light scratched out with a pen-knife on the topmost bough of the tree. *Cracherode.*

109. St. Jerome reading (Bartsch 100).

(a) First state: some false biting in the shadow on the tree behind the saint's back. *Cracherode.*

(b) Second state: this fault remedied: the outline of the l. sleeve more rounded. *Slade.*
The authenticity of the print has been doubted; Sir Seymour Haden points out its technical resemblance to the Good Samaritan, and attributes it to F. Bol.

1634: signed and dated.

110. Christ at Emmaus (Bartsch 88).

Cracherode.

This print is nearly allied in treatment both to the last and to that which follows. The type of Christ is adapted from Rubens.

1634: signed and dated.

111. Christ and the Woman of Samaria: among ruins (Bartsch 71).

(a) First state: two lines across the plate near the top and another at the bottom. *Cracherode.*

(b) Second state: these lines are erased. *Purchased 1852.*

1634: signed and dated.

112. The Strolling Musicians (Bartsch 119).

(a) First state: before the shading on the breast of the child, &c. Impression on satin. *Cracherode*.

Careless workmanship: see especially the drawing of the hands: possibly executed by a pupil from Rembrandt's design.
(1634 S., 1635 M.)

112. The Strolling Musicians.

(b) First state: another impression, on paper. *Cracherode*.

(c) Counterproof of first state. *Purchased* 1848.

(d) Second state: shading added on child's breast, brim of man's hat, &c. *Purchased* 1842.

113. The Tribute-money (Bartsch 68).

(a) First state. *Cracherode*.

(b) Second state: shading added at the top of the front Doctor's turban. *Cracherode*.
(1634 S., M.)

114. The Crucifixion: small plate (Bartsch 80).

(a) Ordinary impression. *Cracherode*.

(b) Impression tinted to give a chiaroscuro effect like mezzotint. *Sheepshanks*.
(About 1634 S., M.)

115. A peasant: one of a pair, calling out (Bartsch 177).

Cracherode.

The text above reads *Tis vinnich kout* ("It's very cold").

1634: signed and dated.

116. A peasant: the other of the pair, replying (Bartsch 178).

Cracherode.

The text above reads *Dats niet* ("That's nothing").

1634: signed and dated.

For the inscriptions compare two engravings of peasants by H. S. Beham, with the words *Es ist kalt* *Wetter* and *Das schadet nichts*. Rembrandt's figures, however, are independent of these.

117. Two tramps, a man and a woman (Bartsch 144).

Sloane (?)

(About 1634 S., M.): has been doubted.

118. Sheet of two slight studies: one of them a peasant man and woman (Bartsch 373).

Sloane (?)

(About 1634 S., 1628 M.): has been doubted.

119. Rembrandt with plumed cap and lowered sabre: three-quarter length (Bartsch 23).

(a) Fine impression from the first state: extremely rare. *Purchased* 1847.

This is probably a fancy version by Rembrandt of his own likeness: but he has taken considerable liberties with his features.
1634: signed and in the later states dated.

119. Rembrandt with plumed cap and lowered sabre.

(b) Second state: the plate, much reduced, is now of an oval shape, with irregular projections: the plate is much reworked. *Cracherode*.

(c) Third state: the oval is made regular, and the face, &c., still further reworked. *Cracherode*.

120. Rembrandt with raised sabre: half-length (Bartsch 18).

(a) Second state: in the first (only at Paris and Cambridge) the plate is larger and has a second borderline to the r., with the sabre extending to the outer line. *Cracherode*.

(b) Third state: retouched, especially about the r. eye. *Purchased* 1842.

1634: signed and dated.

†121. Rembrandt with the falcon: half-length (Bartsch 3).

Second state: much reworked: the first is only in the Royal Library at Vienna.
Purchased 1843.

The workmanship, even in the first state, is too poor and heavy for the hand of Rembrandt, and the piece must certainly be rejected.
(About 1633 S., M.; S. rejects the plate altogether, M. holding that only the first state is by Rembrandt.)

122. The Quacksalver (Bartsch 129).

Cracherode.

1635: signed and dated.

123. St. Jerome in prayer, looking down (Bartsch 102).

Cracherode.

1635: signed and dated.

124. The Stoning of St. Stephen (Bartsch 97).

Cracherode.

1635: signed and dated.

125. Christ driving the money-changers from the Temple (Bartsch 69).

First state. *Cracherode.*

In later impressions the mouth of the man dragged by the cow is widened, but apparently only through some accident. The figure of Christ is imitated in reverse from a woodcut of the same subject by Dürer.

1635: signed and dated.

126. Girl with hair falling on her shoulders ("The Great Jewish bride") (Bartsch 340).

(a) First state: from the unfinished plate, dress and lower part of plate left white. *Cracherode.*

The sitter is not certainly known, but has been identified, probably with reason, as Saskia: the current name of the print is derived from a tradition that she was the daughter of Ephraim Bonus the Hebrew physician.
1635 (or 1634?): signed and dated in later states.

126. Girl with hair falling on her shoulders ("The Great Jewish bride").

(b) Second state: from the finished plate: the arms, dress, and background are completely and rather heavily worked out (by a pupil?): the effect is not so good as in the unfinished state. *Cracherode.*

127. Jan Uytenbogaert, preacher of the sect of Arminian Remonstrants (Bartsch 279).

(a) First state: the plate is rectangular: the collar nearly white: the expression of the mouth and eyes grave and sad: the face modelled with light shadings: no signature nor date. *Purchased 1842.*

The only other impressions of this, perhaps the finest, state of the plate, are at Amsterdam and in the collection of Baron E. de Rothschild.

1635: signed and dated in later states.

127. Jan Uytenbogaert, preacher of the sect of Arminian Remonstrants.

(b) Second state: unique: much work is added in the face, altering the expression of the eyes and mouth: the collar is finished: still no signature or date. *Cracherode.*

127. Jan Uytenbogaert, preacher of the sect of Arminian Remonstrants.

(c) Another impression, apparently of the same state as the last, but vigorously touched by the master himself with black chalk to indicate fresh folds of curtain in the background. *Purchased 1855.*

127. **Jan Uytenbogaert, preacher of the sect of Arminian Remonstrants.**

(a) Finished impression: the plate is cut to an octagon: the additions (not by Rembrandt's hand) consist chiefly of a dark-curtained arch in the background and much heavy work to the left and lower part of the plate. Signature and date are added in the two top angles, and four Latin verses by Hugo Grotius in the lower margin. *Purchased* 1848.

128. **Old woman sleeping (Bartsch 350).**

Cracherode.

(About 1635 S., M.)

129. **Old man in a high fur cap, with closed eyes (Bartsch 290).**

Cracherode.

Vigorous but doubtful work: a reversed and modified copy, perhaps by a pupil's hand, of no. 39.

(About 1635 S., M.)

130. **First Oriental head after Livens (Bartsch 286).**

(a) First state: with the left side of the neck white (unique). *Purchased* 1852.

(b) Second state: with the left side of neck shaded. *Purchased* 1829.

This etching is a reversed and slightly modified copy of one by Livens (see no. 319). The copy was executed no doubt by some pupil of Rembrandt's, and then retouched by the master, who has indicated as much in the inscription *Rembrandt geretuckt*: compare the following numbers.

1635: signed and dated.

131. **Second Oriental head after Livens (Bartsch 287).**

Purchased 1829.

This is in like manner a pupil's copy from an etching by Livens (see no. 305) which Rembrandt has retouched and signed *Rembrandt geretuckert*.
(1635 S., M.)

132. **Third Oriental head after Livens (Bartsch 288).**

Sloane (?)

Again a reversed and modified pupil's copy after Livens (see no. 306), which Rembrandt, according to the testimony of his own signature, has retouched. 1635: signed and dated.

133. **Fourth Oriental head after Livens (Bartsch 289).**

(a) First state: no hair appearing beyond the cheek immediately below the nose. *Purchased* 1861.

(b) Second state: hair added below the nose. *Cracherode.*

Once more a reversed and modified copy after Livens (see no. 314): this time bearing Rembrandt's studio mark only in the letter R.
(1635 S., M.)

134. **Christ before Pilate: large plate (Bartsch 77).**

(a) First state: unfinished proof; the figure of Pilate and the group in front of him are left white: on the tower l. is visible a clock, with the signature *Rembrandt fecit 1635* beneath it. In the finished states the date is changed to 1636. *Cracherode.*

This etching reproduces in reverse, with slight modifications, a grissaille painting by the master formerly in the possession of Lady Eastlake and now in the National Gallery. The execution is chiefly with the graver, and is supposed by most authorities to be the work of some pupil: Bol, Livens, Van Vliet, and Salomon Koninck having all been suggested. This manner of finishing some parts of a design while other, and those the most important, parts are left untouched, was practised also by Dürer in some of his engravings.

1635—1636: signed and dated.

134. Christ before Pilate: large plate.

(b) First state: unfinished proof. *Cracherode*.

A second impression of the same state as above (the only other one known is at Amsterdam). In the present case, the artist himself has boldly touched the proof in oil colours, indicating where the form of arch and curtain in the r. upper corner are to be changed, the tower and the crowd below it to be darkened, and the heads near the lower border l. to be thrown in relief.

134. Christ before Pilate: large plate.

(c) Third state: (an intervening second is not in the Museum collection). *Cracherode*.

The group of Pilate and the Jews has first been etched in (presumably by Rembrandt himself), and then brought into harmony with the rest by means of graver-work: the signature and date (now 1636) are transferred to the margin below. The impression is a very brilliant one.

134. Christ before Pilate: large plate.

(d) Fourth state: the face of the bald man with the small cap thrusting himself forward opposite Pilate is shaded so as to throw it farther back. *Sloane*.

†135. The Skater (Bartsch 156).

Sloane (?)

This spirited little figure is rejected by Michel and Seidlitz as not being the work of Rembrandt.

(1633 M., 1640 R.)

†136. Head of a beardless old man in a high fur cap (Bartsch 299).

Purchased 1829.

Rejected as not Rembrandt's work by Bode and Seidlitz.

(1633 M., 1631 R.)

†137. Bald old man with a short beard, in profile (Bartsch 306).

(a) First state: plate edges untrimmed and dirty. *Cracherode*.

(b) Second state: plate edges trimmed and cleaned. *Purchased* 1843.

Doubted by Seidlitz.

(1635 M.)

†138. Curly-headed man with a wry mouth (Bartsch 305).

First state: before some reworking with the roulette. *Cracherode*.

Very doubtful: the model is one of Rembrandt's, but the execution is not his.

(About 1635 S., M.)

139. The Pancake woman (Bartsch 124).

(a) First state: unfinished: the woman's face barely outlined, her body and arms almost white: the shading generally very slight. *Purchased* 1848.

(b) Second state: fully shaded and finished. *Cracherode*.

(c) Third state: some slight, not very perceptible, retouches. *Purchased* 1856.

1635: signed and dated.

140. Manasseh Ben Israel, Jewish author (Bartsch 269).

(a) First state. *Purchased* 1843.

(b) Second state: differing from the first only in some scarcely perceptible added shadings in the hat: impression on Japanese paper. *Cracherode*.

1636: signed and dated.

141. Abraham caressing Isaac (Bartsch 33).

Cracherode.

(1636 S., M.)

142. Abraham casting out Hagar and Ishmael (Bartsch 30).

Purchased 1847.

1637: signed and dated.

143. The Return of the Prodigal Son (Bartsch 91).

Cracherode.

1636: signed and dated.

144. Rembrandt and his wife Saskia: busts (Bartsch 19).

Slade.

1636: signed and dated.

145. Studies of the head of Saskia, and others (Bartsch 365).

(a) First state. *Cracherode.*

(b) Second state: so-called: there are no real changes, but a number of scratches in various directions appear on the surface of the plate. *Purchased 1841.*

1636: signed and dated.

146. Bearded man, wearing a velvet cap with a jewel clasp (Bartsch 313).

Cracherode.

1637: signed and dated.

147. Young man in a velvet cap, with books beside him (Bartsch 268).

(a) Brilliant impression, on white paper. *Cracherode.*

(b) Somewhat weaker impression, on India paper. *Purchased 1843.*

(c) Counterproof, on Japanese paper. *Purchased 1848.*

Some authorities recognise two states, but the differences are not clear.

1637: signed and dated.

148. Three heads of women, one asleep (Bartsch 368).

(a) First state: trial impression, in which the acid has failed in the biting. *Purchased 1843.*

(b) Second and definitive state, reworked in the spots that have failed. *Cracherode.*

1637: signed and dated.

149. Three heads of women, one lightly sketched (Bartsch 367).

(a) First state: with the upper head (portrait of Saskia) only. *Purchased 1848.*

(b) Second state: with the other two heads added. *Cracherode.*

(1637 S., 1635 M., 1636 R.)

150. Study of Saskia as St. Catharine ("the little Jewish bride") (Bartsch 342).

Slade.

1638: signed and dated.

151. Part of a head wearing a velvet cap; and a sketch of a tree (Bartsch 372).

Purchased 1836.

Rembrandt evidently began a study from his own head on this plate, which was afterwards cut down, and then used it for the sketch of a tree.

(1638 S.—judging by the head and cap: 1643 M.—judging by the tree.)

152. Rembrandt in velvet cap and plume, with an embroidered dress: bust (Bartsch 20).

Cracherode.

1638: signed and dated.

153. Rembrandt in plain clothes and flat cap: bust (Bartsch 26).

(a) First state: the signature very faintly etched in Rembrandt's handwriting. *Cracherode.*

(b) Second state: the signature re-etched by another hand. *Purchased 1879.*

(1638 S., M., R.: but is not this too early?)

154. Joseph telling his dreams (Bartsch 37).

(a) Second state: in the first there is some fine shading between Joseph's l. arm and the cheek of the reading girl. *Slade.*

(b) Third state: curtain and heads in background covered with shading. *Cracherode.*

1638: signed and dated.

†155. Man with broad hat and open mouth (Bartsch 311).

(a) Impression with monogram and the date of 1638 (or 1630). *Purchased 1829.*

(b) Impression without date or monogram. *Purchased 1835.*

A doubtful piece: the date is ambiguous: De Vries and others after him read it 1638: it had formerly always been read 1630, a period in accord with the form of the monogram: the work differs in many respects from that of Rembrandt, and may be by a pupil, e.g., Salomon Koninck.

1638 (or 1630): signed and dated.

156. Adam and Eve (Bartsch 28).

(a) First state: before the hard outline of the bank l.; (but in the British Museum impression this part of the print is obscured by touches in black chalk, apparently by the artist's hand, indicating changes which were not carried out.) *Purchased 1852.*

1638: signed and dated.

156. Adam and Eve.

(b) Second state: with the hard outline of the bank l. *Purchased 1843.*

157. Death of the Virgin (Bartsch 99).

(a) First state: with the chair r. lightly shaded. *Cracherode.*

1639: signed and dated.

157. Death of the Virgin.

(b) Second state: the chair fully shaded, giving distance to the farther part of the composition r. *Purchased 1855.*

The above are both really trial proofs: in the next state the scratches in the lower margin r. are removed, and later the whole plate was reworked.

158. Sheet of studies, with a woman lying ill in bed, &c. (Bartsch 369).

Cracherode.

The sick woman is probably Saskia.

(1639 S., M.)

159. A peasant in a high hat, standing leaning on a stick (Bartsch 183).

Sloane (?)

1639: signed and dated.

160. Death appearing to a wedded couple from an open grave (Bartsch 109).

Cracherode.

1639: signed and dated.

161. The Presentation in the Temple: an oblong print (Bartsch 49).

(a) First state: Simeon's head is bare: his and the Virgin's robes are lightly shaded. *Cracherode.*

(1639 S., M.)

161. The Presentation in the Temple: an oblong print.

(b) Second state: Simeon wears a cap: his and the Virgin's robes are fully shaded. *Cracherode.*

162. Uytenbogaert, Receiver-General ("the Gold-weigher") (Bartsch 281).

(a) First state: proof with the face blank (but in this impression the features have been lightly drawn in, perhaps by Rembrandt). *Cracherode.*

1639: signed and dated.

162. Uytenbogaert, Receiver-General ("the Gold-weigher").

(b) Second state: the face finished: brilliant impression, full of burr. *Slade.*

The head and shoulders of the principal figure in this print are of noticeably finer workmanship than the rest, which by some is attributed to pupils (by Sir Seymour Haden to Bol).

163. Rembrandt richly dressed, leaning on a stone sill: half-length (Bartsch 21).

(a) First state: the band of the cap unfinished and confused with the hair. *Purchased 1863.*

The motive and position of this portrait of himself have been borrowed by Rembrandt from Raphael's portrait of Castiglione. The present impression is touched with pencil-work r. (by the master himself?)

1639: signed and dated.

163. Rembrandt richly dressed, leaning on a stone sill: half-length.

(b) Second state: the band of the cap finished. *Slade.*

164. Old man shading his eyes with his hand (Bartsch 259).

(a) Early impression, showing distinctly the lightly etched outlines of the body, chair, &c. *Sloane.*

(b) Fine but later impression, in which these outlines are already dim. *Cracherode.*

In the eighteenth century the plate was transformed, and the figure filled in, by the engraver George Frederick Schmidt.

(1639 S., M.)

ETCHINGS OF THE SECOND PERIOD. 1640-1649.

The special technical notes of this period are, as has been said, the frequent use of dry-point to reinforce and enrich the bitten work, and the aim at effects of full velvety black, of a quality almost like that of mezzotint, in the shadowed parts and background. Landscape appears for the first time in the etched work of the master, and for twelve years fills a great place in it; so much so that it has been suggested that he may have sought consolation in some country retreat, perhaps on the estate of his friend the Burgomaster Six, during the troubled days of his early widowerhood. At the beginning of the period we find some sketches with the needle showing Saskia lying ill in bed, as she is also shown in some drawings of the time. Portraiture in general takes an increasing place in the master's work throughout the period. Among the most famous examples are the portraits of the preacher Cornelis Anslo (177 a, b); of Ephraim Bonus, the Jewish physician (220 a, b); of Jan Six, the accomplished friend and patron of the painter (222 a, b); and of the artist himself, no

longer in the gay apparel of his more prosperous days, but in the plain aspect and garb of his widowed middle age (228 *a-d*). Among the fine series of landscapes, the two impressions of the celebrated Three Trees (201 *a, b*) take the same pre-eminent place as is taken among scriptural subjects by the still more celebrated "Christ preaching to the Sick," or "Hundred Guilder Print" (233 *a-d*). This last, represented by two unsurpassable impressions in each of its two early states, brings the work of the period to a striking close.

165. The beheading of John the Baptist (Bartsch 92).

(*a*) First state: the spears and helmets of the men behind the executioner are dim.
Purchased 1843.
(*b*) Second state: these spears, &c., have been reworked: the plate prints very feebly.
Cracherode.

1640: signed and dated.

166. The Triumph of Mordecai (Bartsch 40).

Slade.

(1640 S., 1651 M.)

167. The Crucifixion: a small oval (Bartsch 79).

(*a*) First state: l. arm of l. cross touches border. This plate has been from the beginning reworked in places, especially the foreground, with the graver and then with dry-point.
The present is a very powerful impression full of burr. *Cracherode.*
(*b*) Second state: arm of cross l. shortened and rounded. *Cracherode.*
(About 1640 S., 1648 M.)

168. Old man with a divided fur cap (Bartsch 265).

Purchased 1829.

1640: signed and dated.

169. View of Amsterdam (Bartsch 210).

Slade.

(1640 S., M.)

170. Small grey landscape: a house and trees beside a pool (Bartsch 207).

Cracherode.

(1640 S., M.)

171. Sleeping puppy (Bartsch 158).

(*a*) First state: from the plate unreduced. *Purchased 1842.*
(*b*) Second state: the plate cut down below and l. *Cracherode.*
(*c*) Third state: the plate still further cut down. *Purchased 1843.*

The somewhat niggling execution and weak effect of this plate have caused its authorship to be doubted.

(? 1640 S., M.)

172. Man at a desk, wearing cross and chain (Bartsch 261).

(*a*) First state: before the white collar. *Cracherode.*

1641: signed and dated.

172. Man at a desk, wearing cross and chain.

(*b*) Second state: with the white collar: more and deeper shading r. *Cracherode.*

(*c*) Third state: plate generally reworked in dry-point. *Purchased 1848.*

173. The Card-player (Bartsch 136).

(a) First state: fine etching: a light effect: the shading along the top irregular. *Cracherode.*
 (b) Second state: the cast-up shadow in the foreground heavily strengthened in dry-point (not by Rembrandt): shading along top made regular. *Cracherode.*
 (c) Third state: background evenly darkened. *Purchased 1848.*

The sitter is the same as in no. 172.

1641: signed and dated.

174. Man drawing from a cast (Bartsch 130).

(a) First state: the pure etching. *Cracherode.*
 (b) Second state: retouched in dry-point, especially under the chin and behind the neck of the bust. *Purchased 1843.*
 (1641 S., M.)

175. Portrait of a boy, in profile (Bartsch 310).

(a) Impression showing the background cracked and scratched. *Purchased 1855.*
 (b) Impression with these cracks and scratches partially removed. *Purchased 1829.*

1641: signed and dated.

176. Woman at a door-hatch talking to a man and children (“The Schoolmaster”) (Bartsch 128).

Sloane (?)

1641: signed and dated.

177. Cornelis Claesz Anslo, Preacher (Bartsch 271).

(a) First state: with the white strip at foot. *Purchased 1842.*

This plate shows from the beginning a mixture of dry-point and etching: the first state is not so effective as the second. The original red-chalk study for the portrait is in the British Museum (see *Drawings*, no. 29). A famous picture of the same personage visited by a woman in affliction was formerly in the collection of Lord Ashburnham and is now at the Berlin Museum.

1641: signed and dated.

177. Cornelis Claesz Anslo, Preacher.

(b) Second state: the strip at foot worked on so as to form part of the picture: additional dry-point work. *Cracherode.*

178. The Angel departing from the family of Tobias (Bartsch 43).

(a) First state. *Cracherode.*

(b) First state: another impression: more shading was afterwards added in the background between the cloud and the ass. *Purchased 1842.*

1641: signed and dated.

179. Virgin and Child (Bartsch 61).

Cracherode.

The head seen upside down near the Virgin's r. knee indicates where a different design had been begun and abandoned.

1641: signed and dated.

180. Jacob and Laban (Bartsch 118).

(a) First state: without the sprays of foliage afterwards added to the tree. *Cracherode.*

(b) Second state: with the sprays. *Cracherode.*

1641: signed and dated.

181. The Spanish Gipsy (Bartsch 120).

Purchased 1842.

This plate is said to have served as an illustration to a translation published in Amsterdam of the *Preciosa* of Cervantes.

(1641 S., 1647 M.)

182. Man in an arbour (Bartsch 257).

Purchased 1855.

1642: signed and dated.

183. The Virgin with the instruments of the Passion (Bartsch 85).
Cracherode.

The subject is treated with less than Rembrandt's usual depth of feeling, and its authenticity has been doubted.
(1641 S., Mich., 1636 M.)

184. The Baptism of the Eunuch (Bartsch 98).

(a) First state: the little waterfall r. nearly white. *Cracherode.*

(b) Second state: the waterfall shaded: more shading on the bank near it. *Slade.*

1641: signed and dated.

185. The small lion-hunt (with one lion) (Bartsch 116).

Cracherode.

One of several hunting scenes in the spirit of Rubens, etched in a similar slight and rough manner by Rembrandt, as is generally supposed, about the same time (1641 S., M.); but Dr. Hofstede de Groot would on technical grounds put this and the following plate back to Rembrandt's earliest time, 1629-30.

186. The small lion-hunt (with two lions) (Bartsch 115).

(a) First state: the plate edges irregular and dirty. *Purchased* 1851.

(b) Second state: the plate trimmed and cleaned. *Purchased* 1843.

(1641 S., M., 1629-30 H. de G.)

187. The large lion-hunt (Bartsch 114).

Purchased 1851.

1641: signed and dated.

188. Landscape with a hay-barn: oblong (Bartsch 225).

Cracherode.

1641: signed and dated.

189. Landscape with cottages, a large tree, and a mill sail (Bartsch 226).
Cracherode.

1641: signed and dated.

190. Landscape with a wind-mill (Bartsch 233).

Slade.

1641: signed and dated.

191. Resurrection of Lazarus: small plate (Bartsch 72).

Sloane.

1642: signed and dated.

192. Sick woman with large white headdress (Bartsch 359).

Purchased 1842.

This has been identified with some probability as a study of Rembrandt's wife Saskia in her last illness.

(1642 S., M.)

193. Reading woman in spectacles (Bartsch 362).

Purchased 1848.

Rejected by S. as not the work of Rembrandt.
(1642 M.)

194. Christ taken down from the Cross (Bartsch 82).*Purchased 1860.*

Sketch partly in dry-point.

1642 : signed and dated.

195. Girl with a basket (Bartsch 356).(a) First state: the plate irregular. *Purchased 1843.*(b) Second state: the plate squared. *Cracherode.*(c) Counterproof. *Purchased 1843.*

(1642 S, M.)

196. The Flute-player ("L'Espiègle") (Bartsch 188).

(a) First state: before the signature: with the thicket dark above the girl's head.

Cracherode.(b) Second state: with the thicket lightened above the hat. *Cracherode.*

1642 : signed and dated.

197. St. Jerome in a dark chamber (Bartsch 105).(a) First state: the curtain before the window curves slightly outwards. *Purchased 1843.*(b) Second state: the curtain before the window curves slightly inwards. *Sloane.*

1642 : signed and dated.

198. Cottage with a white paling (Bartsch 232).(a) First state: rising ground in distance l. white. *Cracherode.*(b) Second state: rising ground in distance l. shaded: date added, but indistinctly, below signature. *Slade.*

1642 ? signed and dated.

199. The Hog (Bartsch 157).(a) First state. *Purchased 1845.*(b) Second state: reworked with dry-point in many places: shadow on the boy's cheek strengthened. *Cracherode.*

1643 : signed and dated.

†200. Student at a table by candlelight (Bartsch 148).(a) State with the pointed flame and broad cap: more shadow on the body. *Cracherode.*(b) State with the blunt flame and narrow cap. *Cracherode.*

The order and relation of the numerous existing states of this plate are inextricably confusing, and the workmanship and expression, as S. has rightly observed, too feeble for Rembrandt: it is no doubt an imitation of the master's manner as seen in prints such as no. 197.

(1642 M.)

201. Landscape with the three Trees (Bartsch 212).(a) *Slade.*

1643 : signed and dated.

201. Landscape with the three Trees.(b) *Malcolm.*

This is the most important, highly wrought, and impressive of all Rembrandt's etched landscapes. The various impressions show no formal differences of state: but in the two fine examples here exhibited, one from the Slade and one from the Malcolm collection, will be recognized differences in power and in effect of printing somewhat to the advantage of the Malcolm example, especially in the l. hand portion of the print.

202. The Shepherd and his Family (Bartsch 220).*Sloane (?)*

1644 : signed and dated.

203. The sleeping Shepherd (Bartsch 189).

Cracherode.

(1644 S., 1646 M., 1642 R.)

204. The Repose in Egypt: a night piece (Bartsch 57).

(a) First state: without the ass's head. *Slade.*

(b) Second state: ass's head introduced r. *Cracherode.*

(1644 S., 1647 M., 1641 Mich.)

205. Christ carried to the Tomb (Bartsch 84).

Cracherode.

(1645 S., M.)

206. The Repose in Egypt: lightly etched (Bartsch 58).

Purchased 1843.

1645: signed and dated.

207. Abraham and Isaac (Bartsch 84).

Slade.

Worked in great part with dry-point: with consequent rich effect of burr.

1645: signed and dated.

208. St. Peter in penitence: lightly etched (Bartsch 96).

Cracherode.

1645: signed and dated.

209. Six's Bridge (Bartsch 208).

(a) First state: the men's hats white. *Purchased 1847.*

Tradition has it that this etching was done at Hillegom, on the property of the artist's friend Jan Six, for a wager, while the servant was fetching from a neighbouring village the mustard that had been forgotten for a meal.

1645: signed and dated.

209. Six's Bridge.

(b) Second state: one hat shaded. *Purchased 1847.*

(c) Third state: two hats shaded. *Cracherode.*

210. View of Omval (Bartsch 209).

(a) Early impression: the parts that have been worked with dry-point are full of burr and too black for artistic effect: the scratches in the sky r. have been erased with a knife. *Slade.*

(b) Ordinary impression: with little burr, and with the scratches in the sky r. *Cracherode.*

1645: signed and dated.

211. The Boat-house (Bartsch 231).

(a) First state: with the boat, boat-house and water dark, and full of burr. *Cracherode.*

1645: signed and dated.

211. The Boat-house.

(b) Second state: burr removed, with entire sacrifice of artistic effect: shadow of boat in water reworked. *Cracherode.*

(c) Third state: the shadow in boat-house or "Grotto" partly scraped out. *Cracherode.*

212. Cottages beside a canal: with a church and sailing-boat (Bartsch 228).

Cracherode.

(1645 S., M.)

213. Cottage and farm buildings with a man sketching (Bartsch 219).

Slade.

(1646 S., M.)

214. Beggar woman leaning on a stick (Bartsch 170).

Purchased 1848.

1646: signed and dated.

215. Man in meditation, leaning on a book (Bartsch 147).

Another very lightly etched plate, in the same spirit as nos. 206, 208. *Cracherode.*

(1646 S., M.)

216. Study from the nude: man seated before a curtain (Bartsch 193).

First state: in a later state there is some rework hiding the hair behind the r. cheek.

Purchased 1835.

1646: signed and dated.

217. Study from the nude: man seated on the ground with one leg extended (Bartsch 196).

(a) Early impression full of burr, on white paper. *Cracherode.*

(b) Somewhat weaker impression, on Japanese paper. *Sloane(?)*

1646: signed and dated.

218. Studies from the nude: one man seated and another standing (Bartsch 194).

First state: with some defects from foul biting, e.g., in the thigh of the seated man. Afterwards these defects were made good. *Cracherode.*

The original study for the standing figure is in the British Museum: see Drawings, no. 49.

(About 1646 S., M.)

219. Jan Cornelis Sylvius, preacher: posthumous portrait (Bartsch 280).

(a) Impression on Japanese paper. *Purchased 1843.*

This is a posthumous commemorative portrait of the same personage as is represented in no. 105. A sketch for the subject in reverse is in the British Museum: see Drawings, no. 48. Two states are described, but it is doubtful if their differences are due to anything but the manner of printing. Of the two impressions here exhibited, one is printed on ordinary paper: the other on Japanese paper, yielding a difference of colour.

1646: signed and dated.

219. Jan Cornelis Sylvius, preacher: posthumous portrait.

(b) Impression on ordinary paper. *Cracherode.*

220. Ephraim Bonus, Jewish physician (Bartsch 278).

(a) First state: with the black ring and white light on the cloak below. The only other impressions in this state are at Amsterdam and in the collection of Baron E. de Rothschild: the latter was purchased at the Holford sale for £1900. *Purchased 1847.*

One of the most masterly and effective of all the etched portraits of Rembrandt.

1647: signed and dated.

220. Ephraim Bonus, Jewish physician.

(b) Second state: with the ring white (the burr having been scraped away): the light towards the bottom of the cloak lowered, shadow added on the bannisters, &c. *Purchased 1842.*

221. Jan Asselyn, painter (Bartsch 277).

(a) First state: with the picture standing on an easel in the background: Japanese paper. *Cracherode.*

(1647 S., 1648 M.: signature and date incomplete.)

221. Jan Asselyn, painter.

(b) Second state: the easel and picture burnished out: Japanese paper. *Slade.*

222. Jan Six (Bartsch 285).

(a) Second state: without the window-sill, and with the figures 6, 4, of the date in reverse. *Cracherode.*

In the first state, occurring only at Amsterdam and Paris, the window has a sill coming halfway to the height of the sitter's shoulder, and there is no name and date.

Jan Six, one of the most distinguished citizens and for a time burgomaster of Amsterdam, was an accomplished dilettante, collector, and poet, and a consistent good friend to Rembrandt. The piece is incomparable among etched portraits for elegance of presentation and richness of effect and chiaroscuro.

Impression on Japanese paper.

1647: signed and dated.

222. Jan Six.

(b) Third state: with the name of the sitter added, and the figures of the date corrected. *Slade.*

Impression on Japanese paper.

223. Medea: or the Marriage of Jason and Creusa (Bartsch 112).

(a) First state: before the robe of Medea (in the r. foreground) was lengthened, and before the cap of the sculptured Juno (on the throne above her) was changed to a crown. *Cracherode.*

This plate was designed to illustrate a tragedy of Medea written by Rembrandt's friend Jan Six.

1648: signed and dated (but only in later states).

223. Medea: or the Marriage of Jason and Creusa.

(b) Third state: the robe of Medea lengthened, and the cap of Juno changed to a crown. There exists at Cambridge an intermediate second state, with the lengthened robe, but the cap still unchanged. *Purchased 1840.*

224. Artist drawing from a model: unfinished plate (Bartsch 192).

(a) First state: with the easel white and the shadows in the vault overhead distinct: only one other is known, at the Royal Library, Vienna. From the Holford collection. *Purchased 1895.*

Fine impression: full of burr in the dry-point work of the unfinished lower part. The print can only be properly judged in this state. A sketch for the subject in reverse is in the British Museum (see Drawings, no. 51).

(1647 S., M., 1648 R.: in the 1877 exhibition an impression of the second state had been placed under 1637 and attributed to Bol.)

224. Artist drawing from a model: unfinished plate.

(b) Second state: easel darkened: bust and vaulted background entirely reworked, apparently by a second hand. *Cracherode.*

225. Beggars receiving alms at the door of a house (Bartsch 176).

First state. *Cracherode.*

1648: signed and dated.

226. Jews in Synagogue (Bartsch 126).

(a) First state: the foot of the man r. unshaded. *Purchased 1848.*

(b) Second state: this foot shaded: impression on Japanese paper. *Cracherode.*

(c) Third state: worn and reworked. *Purchased 1843.*

1648: signed and dated.

227. St. Jerome beside a pollard willow (Bartsch 108).

(a) First state: before the signature. *Sloane (?)*

This and the two following are good impressions, full of burr in the dry-point work, from an effective plate in which the main artistic point is of course the study of the willow trunk.

1648: signed and dated in the next state.

227. St. Jerome beside a pollard willow.

(b) Second state: with the signature and date: impression on Japanese paper. *Sloane (?)*

(c) Second state: impression on white paper. *Cracherode.*

228. Rembrandt drawing at a window (Bartsch 22).

(a) First state: before the signature and date: both hands and edges of drawing-paper white: shadow in background and on table-cloth uneven: folds and shadows of coat (in dry-point and full of burr) telling excessively dark in relation to the rest: remains distinctly visible below r. hand of some earlier etched work of a roundish shape which has been burnished out. *Purchased 1855.*

1649: signed and dated (in the next state).

228. Rembrandt drawing at a window.

(b) Second state: signature and date added on a scroll at top of window: the several shadows of background, coat, and table-cloth reworked with the graver and brought together: the l. hand shaded. Impression on Japanese paper. *Cracherode.*

(c) Second state: another impression on white paper. *Cracherode.*

This is the finished and finest state of the plate.

228. Rembrandt drawing at a window.

(d) Third state: r. hand shaded: bold open lines of horizontal shading added across the r. side of the figure. *Cracherode.*

(e) Fifth state: landscape (by another hand) seen through window: l. cuff and edges of paper shaded, &c. *Cracherode.*

229. Sheet of studies with the head of Rembrandt, a beggar man, woman and child (Bartsch 370).

(a) Ordinary impression, but clipped all round the edges. *Purchased 1843.*

(b) Impression with margin, the beggar woman and child touched in pencil. *Cracherode.*

(About 1648 S.: the monogram and date 1651—which has also been read wrongly 1631—are to all appearance false.)

230. Landscape with a cow drinking (Bartsch 237).

(a) First state: with the ground r. of cow nearly white. Fine impression full of burr. *Cracherode.*

(b) Second state: with the ground r. of cow shaded. *Cracherode.*

(About 1649 S., M.)

281. The Bull (Bartsch 253).

Cracherode.

The only other impression known of this vigorous little print is at Amsterdam.

(1649 M. signed and dated 164-).

232. Landscape with trees, farm-buildings, and a tower (Bartsch 223).

(a) First state: the tower is surmounted with a small cupola: in the sky l. are some lines which print as blots. *Purchased 1848.*

(1648 S., M.)

232. Landscape with trees, farm-buildings, and a tower.

(b) Second state: still with the cupola: the blotted places scraped out but still visible. *Cracherode.*

(c) Third state: the cupola taken off the tower: the blotted places scraped clean. *Cracherode.*

233. Christ healing the sick: ("The Hundred Guilder print")
(Bartsch 74).

(a) First state: before the open lines of shadow on the back of the ass r.: and with the burr producing a spotty effect on the hands and clothes of some of the figures l. Impression on dark Japanese paper: with parts of the figures, &c., in the foreground touched in Indian ink, but not, I think, by the master himself, and at all events indicating changes which were not carried out. *Sloane.*

This is justly the most famous of all the etchings of Rembrandt, combining in the highest degree his magic of light and shade effect and his incisive draughtsmanship with his power of dramatic insight and human pathos.

(1649 S., M., 1650 R.: may possibly have been at any rate begun earlier.)

233. Christ healing the sick: ("The Hundred Guilder print").

(b) First state: another impression on creamy Japanese paper. *Cracherode.*

The difference of colour in the paper produces a marked general difference of effect and luminousness in the print: this second example is besides somewhat more richly printed and more uninjured than the first.

Only seven other impressions in this state are known to exist.

233. Christ healing the sick: ("The Hundred Guilder print").

(c) Second state: with the shading added on the ass's back, and some of the burr scraped away from the figures l. *Cracherode.*

Some connoisseurs hold that the changes in this second state are improvements, giving the print more concentration and unity of effect.

233. Christ healing the sick: ("The Hundred Guilder print").

(d) Second state: another impression. *Malcolm.*

Here again there is a noticeable difference of colour and quality between the two impressions: this from the Malcolm collection being unsurpassed for richness and good preservation.

ETCHINGS OF THE THIRD PERIOD. 1650-1661.

The use of dry-point increases; the old delicacy of work gives increasingly place to a more summary breadth and a more masterly energy of treatment. When a large space of full black is required, as in night effects, it is obtained no longer by means of a system of extremely fine and elaborate shading, as in the former period, but by means of bold shading helped out by a dark tint of ink left upon the plate (see the night pieces 244, 254, 277 b). Landscapes, handled with extreme vigour and with the richest effects in burr in good impressions, occur frequently in the first two or three years of the period, and then cease altogether. The artist's own figure and physiognomy no longer furnish him with subjects for the needle, which seems the more remarkable inasmuch as, with the brush, he continued to practise self-portraiture in his declining years almost more frequently and with more penetrating power than ever. Portraiture, however, in general fills a great place in the time; and in the etched likenesses of the two Haarings, officials of the debtors' court and gaol (282, 283), the artist surpassed himself, as well as in those of the goldsmith, Jan Lutma (285 a, b), of the lawyer Arnold Tholinx (284 a, b), and of the art dealer Abraham Francen (286 a-d). Other typical

examples of the period are Doctor Faustus (251, *a*, *b*), St. Jerome in a landscape (260 *a*, *b*), the two great New Testament subjects of the Three Crosses (266 *a-f*), and Christ presented to the People (267 *a-f*), each here represented in six different progressive states of the plate: and the two series of New Testament subjects, both dating from 1654 (270-274 and 275-277). Finally, the artist winds up his career as an etcher seven years before his death, and when some of his finest work in painting was yet to be done, with a renewed series of studies from the female nude (293-296, 298), executed not only from more fortunately chosen models, but in an infinitely nobler style, than those of his youth.

234. Christ appearing to his disciples (Bartsch 89).

Cracherode.

A sketch in the broad and bold manner which Rembrandt from this time tended more and more to adopt in his etching.

1650: signed and dated.

235. Canal with a fisherman and two swans (Bartsch 235)

(a) First state: ground white behind the little figure l.: belt of trees in the middle distance partially unshaded. Yellow Japanese paper. *Cracherode.*

(b) Second state: ground shaded behind the figure l.: belt of trees uniformly shaded. *Cracherode.*

1650: signed and dated.

236. Landscape with a hay-barn and a flock of sheep (Bartsch 224).

(a) First state: with nothing behind the figures l. Rich impression on yellow Japanese paper. *Cracherode.*

(b) Second state: a distant horizon added behind the figures l. Whitish paper: printed with a slight tint. *Cracherode.*

1650: signed and dated (but misread by some authorities 1656).

237. Canal with a large boat and bridge (Bartsch 236).

(a) First state: belt of trees unshaded below the high tower: a little to the r. three small uprights cut the horizon. Yellow Japanese paper. *Cracherode.*

(b) Second state: trees below high tower shaded: horizon line lifted to enclose the three uprights. White paper, much dry-point, full of burr. *Cracherode.*

1650: signed and dated.

238. Landscape with a milkman (Bartsch 218).

(a) First state: with nothing behind the houses l. Rich impression, full of burr. *Cracherode.*

(b) Second state: hilly landscape added behind the houses l. *Cracherode.*

(1650 S., M.)

239. Landscape with an obelisk (Bartsch 227).

(a) First state: cottages and paling beyond wheelbarrow r. unshaded. Rich impression on yellow Japanese paper. *Cracherode.*

(b) Second state: cottages and paling r. shaded. *Cracherode.*

(1650 S., M.)

240. Landscape with a square tower (Bartsch 218).

(a) First state: wall of arched bridge r. of tower shown part in shadow and part in light. *Purchased 1851.*

(b) Second state: wall of arched bridge all in shadow: tree at foot of tower scraped out and replaced by tower wall prolonged downwards. *Purchased 1848.*

(c) Third state: trees r., hitherto partly light, now uniformly shaded. *Cracherode.*

1650: signed and dated.

241. Landscape with three gabled cottages beside a road (Bartsch 217).

(a) First state: white patches on ground between front cottage and tree. *Purchased* 1847.

Powerful dry-point work: brilliant impression on white paper.

1650: signed and dated.

241. Landscape with three gabled cottages beside a road.

(b) Second state: the white patches on ground shaded over: roof of farthest cottage darkened. Impression almost equally powerful. *Cracherode.*

242. The Shell (Bartsch 159).

(a) First state: background white. Brilliant impression: it is only in this extremely rare state that the print can properly be judged. *Cracherode.*

(b) Second state: background shaded with the graver, probably not by Rembrandt himself. *Cracherode.*

1650: signed and dated.

243. The Blindness of Tobit (Bartsch 42).

(a) Impression on gray paper, with the shadows of the eyes and face light and the plate uncleaned. *Purchased* 1861.

(b) Impression on white paper, with the shadows of the eyes and face dark and the plate cleaned. *Cracherode.*

1651: signed and dated.

244. The Flight into Egypt: a night piece (Bartsch 53).

(a) First state: r. hand of Joseph white. *Purchased* 1843.

(b) First state: another impression, with a tint left on the plate. *Cracherode.*

(c) Second state: r. hand of Joseph shaded: impression with a tint left on the plate, and some of the lights cast by the lantern touched in white. *Cracherode.*

1651: signed and dated.

245. The Goldsmith (Bartsch 123).

First state: in the second there is more shading on the beam of the roof. *Cracherode.*

1651: signed and dated (according to M. 1655: the name and figures are not plain).

246. The Bathers (Bartsch 195).

First state: later there appear corroded spots. *Cracherode.*

1651: signed and dated (the 5 having been at first miswritten 3).

247. Clement de Jonghe, printseller and artist (Bartsch 272).

(a) First state: before the reworkings: upright of chair unfinished at the top: strip left white below cross-bar of chair: outer fold of cloak below l. shoulder unshaded. Impression on white paper, the plate imperfectly cleaned. *Cracherode.*

1651: signed and dated.

247. Clement de Jonghe, printseller and artist.

(b) First state: another impression on yellow Japanese paper. *Cracherode.*

247. Clement de Jonghe, printseller and artist.

(c) Second state: reworked with the graver: light of r. eye enlarged and ghostly: upright of chair finished, space below chair-bar filled up, outer folds of cloak shaded. *Purchased* 1843.

247. Clement de Jonghe, printseller and artist.

(d) Third state: further reworked: eye reduced: arch sketched in dry-point at top. *Slade.*

248. The Gold-weigher's Field, country place of the Receiver Uyttenbogaert (Bartsch 234).

Cracherode.

1651: signed and dated.

248. The Gold-weigher's Field, country place of the Receiver Uytenbogaert.

Slade.

Another impression on yellow Japanese paper.

249. Christ preaching (Bartsch 67).

Cracherode.

This print is known as the 'little La Tombe,' from the name of a friend of Rembrandt's who was the first owner of the plate.
(1652 S., M.)

250. Christ disputing with the Doctors: a sketch (Bartsch 65).

(a) First state: before the spots. *Cracherode.*

(b) Second state: spots arising from some injury to the plate appear along the top and r. side of the plate. *Cracherode.*

1652: signed and dated.

251. Dr. Faustus in his study, watching a magic disk (Bartsch 270).

(a) First state: the upright book r. shaded in open lines. *Cracherode.*

(About 1652 S., 1651 M.)

251. Dr. Faustus in his study, watching a magic disk.

(b) Second state: the upright book finely shaded. *Slade.*

252. Peasant family on the tramp (Bartsch 131).

Purchased 1874.

(About 1652 S., 1643 M., 1650 Mich.)

253. David in prayer (Bartsch 41).

(a) First state: small white place below the vallance of the bed beside l. margin. Fine impression. *Cracherode.*

(b) Second state: the white place filled up. Weak impression. *Purchased 1843.*

1652: signed and dated.

254. Adoration of the Shepherds: a night piece (Bartsch 46).

(a) First state: the light behind the head of Joseph strong: the cushion on which the Virgin rests partly white. *Purchased 1848.*

(b) First state: weaker impression in browner ink. *Purchased 1848.*

(About 1652 S., M.)

254. Adoration of the Shepherds: a night piece.

(c) Second state: light behind the head of Joseph lowered: cushion fully shaded: shade added on Virgin's cap. *Cracherode.*

(d) Third state: shape of Joseph's cap altered: light on and above his book further lowered: light part of Virgin's cap reduced to a narrow band. *Purchased 1848.*

254. Adoration of the Shepherds: a night piece.

(e) (f) Two impressions of late states, added to show the kind of changes that were made in the plates of these "night pieces" when in course of time they fell into other hands than Rembrandt's. Plank partition behind Holy Family defined: Virgin's eye open, &c. *Cracherode.*

255. The Star of the Kings: a night piece (Bartsch 113).

Slade (?)

This is the lantern in the shape of a star which was carried through the streets on the Feast of the Epiphany. The subject had been treated earlier in an engraving by Jan Van de Velde (see no. 441).

(About 1652 S., M.)

256. Titus, Rembrandt's Son (Bartsch 11).

Cracherode.

(About 1652 S., M.)

257. Sheet of studies, with a wood and paling, parts of two men's heads, and a horse and cart (Bartsch 364).
Cracherode.

This rare sheet, of which only three impressions are known, has been generally accepted as the work of Rembrandt, but is rejected by Seidlitz and other good judges: but compare the next numbers.
(1652 M.)

258. Clump of trees with a vista (Bartsch 222).

(a) First state: a mere trial proof: lightly sketched in dry-point, with only a partial indication of the masses, and none of the light and shade, of the intended composition.
Cracherode.

1652: signed and dated in later states.

258. Clump of trees with a vista.

(b) (c) Two impressions of the second state: boldly finished in dry-point, with the light opening in the dark trees l., from which the print gets its English name of "the Vista," and with the signature and date added. (b) *Slade.* (c) *Cracherode.*

259. Landscape with a road beside a canal (Bartsch 221).

(a) (b) Two impressions on Japanese paper of different tint. *Cracherode.*
(About 1652 S., M.)

260. St. Jerome reading, in an Italian landscape (Bartsch 104).

(a) First state: before the alteration in the struts of the bridge r. *Cracherode.*

Worked with vigorous effects of dry-point: in the margin of this impression are written four lines of Dutch verse.

(1653 S., M.)

260. St. Jerome reading, in an Italian landscape.

(b) Second state: with the struts of the bridge r. re-outlined in dry-point. *Purchased* 1844.
The foreground and figure of the Saint are unfinished, the landscape partly borrowed from Giorgione or Titian.

261. Jan Antonides van der Linden, Professor of Medicine (Bartsch 264).

(a) First state: with tips of boughs l. unshaded. *Purchased* 1844.

In this impression the blank margin below the figure has been cut off.
(1653 S., M.)

261. Jan Antonides van der Linden, Professor of Medicine.

(b) Second state: tips of boughs shaded. *Cracherode.*

(c) Third state: sleeve of r. arm darkened: balustrade r. defined with new shading (in this impression, also with a brown wash). *Purchased* 1841.

262. Lievens Willemsz van Coppernol, writing-master: the small plate (Bartsch 282).

(a) First state: before the square and compasses. *Cracherode.*

Impression on vellum, weakly printed, and somewhat damaged by rubbing.
(About 1653 S., 1651 M.)

262. Lievens Willemsz van Coppernol, writing-master: the small plate.

(b) First state: another impression on yellow Japanese paper: vigorously printed, but somewhat damaged by folding and breaking. *Purchased* 1843.

This is the only state in which the work can be properly judged. In later states much of the vivacity and expression of the features is lost.

262. Lievens Willemsz van Coppenol, writing-master: the small plate.

(c) Second state: drawing squares and a pair of compasses are hung from a nail near the window: the round shaded space (*cell-de-bœuf*) above the boy's head is sharply defined. *Cracherode.*

262. Lievens Willemsz van Coppenol, writing-master: the small plate.

(d) Third state: both faces much reworked. *Purchased 1843.*

263. Landscape with sportsman and dogs (Bartsch 211).

(a) First state: with the cottage and hay-barn l. *Cracherode.*

(b) Second state: with the cottage and hay-barn erased. *Cracherode.*

(1653 S., M.)

264. Tobias and the Angel: reproduction of an etching by Hercules Seghers.

This reproduction of an etching by Hercules Seghers, of which the original exists only at Amsterdam, is placed here as necessary for the proper understanding of nos. 265a and 265b. The design is not original, but was freely adapted, in reverse, by Hercules Seghers from an engraving by Goudt after Elsheimer. The plate soon passed into Rembrandt's hands, who altered it as we shall see in the next number.

265. The Flight into Egypt: altered from Hercules Seghers (Bartsch 56).

(a) Second state (the first after Rembrandt had worked upon the plate): the figures of Tobias and the Angel are scraped out and replaced by smaller, rather indistinct, figures of the Virgin and Child riding on an ass, with Joseph beside them: the form and details of the landscape modified. Impression on discoloured vellum. *Purchased 1848.*

(About 1653 S., M.)

265. The Flight into Egypt: altered from Hercules Seghers.

(b) Fourth state: foliage above group of figures worked in much more detail: a new twig added to the upper bare tree. *Cracherode.*

266. Christ crucified between the two thieves: large oblong plate ("The Three Crosses") (Bartsch 78).

(a) First state: the face of the disciple whom two others are leading away towards the l. is unshaded: the face of the spectator behind the bank and bush in the extreme r. are shaded lightly. Richly printed impression on vellum: in the lower part, has been slightly injured by creasing. *Purchased 1842.*

This is one of the most powerful of Rembrandt's conceptions, executed in its successive stages with all the energy and daring of his later manner.

1653: signed and dated in later states.

266. Christ crucified between the two thieves: large oblong plate ("The Three Crosses").

(b) First state: another impression, also on vellum: equally powerful, but somewhat more injured by creasing and scratching. *Sloane (?)*

266. Christ crucified between the two thieves: large oblong plate ("The Three Crosses").

(c) Second state: dark shading added on the figure in the extreme r. Impression on white paper, with tint left on the plate. *Purchased 1848.*

266. Christ crucified between the two thieves: large oblong plate ("The Three Crosses").

(d) Third state: face of man led away l. shaded: figure in extreme r. shaded almost out, signature and date added, &c. *Cracherode.*

Impression of extraordinary richness and power, on white paper.

266. Christ crucified between the two thieves: large oblong plate ("The Three Crosses").

(e) Fourth state: entirely reworked and transformed: heavy perpendicular and transverse shadows obscure the scene, especially towards either side: the figures in the middle and l. foreground have been almost entirely effaced: for the mounted group l. of the central cross has been substituted one quite different, the centurion being now copied from an Italian medal by Vittore Pisano: and behind this group is a led horse rearling. Impression on white paper, very dark and full of ink. *Purchased 1848.*

266. Christ crucified between the two thieves: large oblong plate ("The Three Crosses").

(f) Fourth state: another impression, less heavily printed and showing more clearly the changes effected. *Cracherode.*

Opinions differ greatly as to the character of the changes made in this plate and as to the relative artistic value of the early (light) and the late (dark) states. The ordinary view is that the darkening and general transformation after state III. represent a caprice hastily and vehemently carried out by the artist himself, but certainly disfiguring to the design, which is at its best in state III.: while two extreme opposite views are held by Sir Seymour Haden, who believes the darkened plate to represent the true and ultimate effect which Rembrandt had in view from the first, and by Mr. Middleton, who holds it to be a mere crude defacement of the work by another hand.

267. Christ presented to the people (Bartsch 76).

(a) First state: no balustrade above the open windows r.: no cross-hatching on legs of man standing farther r. on tribune. Yellow Japanese paper, with a strip added to make the sheet up to size. *Purchased 1848.*

This subject, as Sir Seymour Haden has justly pointed out, is in dimensions and character of work and feeling a companion or pendant to the last. It is dated two years later, 1655, but this date does not appear till a quite late and altered state of the plate, and it seems safe to suppose that the two subjects were designed, conceived, and in their earlier form executed about the same time, 1653: they are therefore here placed together. The composition has been to some slight extent suggested by and adapted from that of Lucas van Leyden's well-known engraving of the same subject.

267. Christ presented to the people.

(b) Second state: still no balustrade: legs of man on tribune r. cross-hatched. Creamy Japanese paper, all one sheet. *Sloane (?)*

267. Christ presented to the people.

(c) Third state: plate reduced by cutting off about an inch breadth along the top: above the open windows seen in perspective r. is added a balustrade casting a slant shadow. Yellowish Japanese paper. *Slade.*

267. Christ presented to the people.

(d) Fourth state: the openings of the windows fronting the spectator towards the r. are shaded with new vertical lines. The plate is becoming worn and weak in effect. *Purchased 1843.*

267. Christ presented to the people.

(e) Fifth state: the plate still more worn, and in many places harshly reworked, especially in the figures l. and the doorway behind them: all the foreground figures in front of the tribune erased, &c. *Purchased 1845.*

267. Christ presented to the people.

(f) Sixth state: two dark arches appear in the lower part of the tribune, with a bearded bust between them: on the lintel of the doorway r. appear the signature and date 1655. *Cracherode.*

268. The Golf-player (Bartsch 125).

(a) First state: with some places where the acid has failed along the upper margin. *Cracherode.*

(b) Second state: these places worked over. *Purchased 1843.*

1654: signed and dated.

269. The Adoration of the Shepherds (with the lamp) (Bartsch 45).

(a) First state: with a curved white strip where the acid has failed along the upper margin. *Cracherode.*

(b) Second state: with the strip worked over. *Purchased 1843.*

(About 1654 S., M.)

270. The Circumcision (in the stable) (Bartsch 47).

(a) First state: with an irregular triangular space left white along the top. *Sloane (?)*

(b) Second state: with this space filled up. *Purchased 1843.*

1654: signed and dated.

271. The Virgin and the Child with the cat: and Joseph looking in at the window (Bartsch 63).

(a) First state: with some spots left white along the upper margin. *Cracherode.*

(b) Second state: with these spots filled up. *Purchased 1843.*

1654: signed and dated.

The attitude of the Virgin with the Child is borrowed from an engraving by Andrea Mantegna.

272. The Flight into Egypt: Holy Family crossing a brook (Bartsch 55).

Cracherode.

1654: signed and dated.

273. Christ seated disputing with the Doctors in the Temple (Bartsch 64).

(a) On white paper. *Purchased 1843.*

(b) On buff Japanese paper. *Cracherode.*

1654: signed and dated.

274. Christ between his parents, returning from the Temple (Bartsch 60).

(a) Rich impression full of burr, on white paper. *Cracherode.*

1654: signed and dated.

274. Christ between his parents, returning from the Temple.

(b) Another impression on buff Japanese paper. *Cracherode.*

275. Presentation in the Temple, in the dark manner (Bartsch 50).

(a) *Sloane (?)*

(1654 S., M.)

275. Presentation in the Temple, in the dark manner.

(b) Another impression, with the dark effect increased by leaving or spreading a full tint on all except the highest lights. *Cracherode.*

276. Christ taken down from the Cross, by torchlight (Bartsch 83).

(a) Impression on white paper. *Cracherode.*

1654: signed and dated.

276. Christ taken down from the Cross, by torchlight.

(b) Impression on buff Japanese paper. *Cracherode.*

277. Christ entombed (Bartsch 86).

(a) First state: ordinary etching, the background only partially shaded. *Cracherode.*

(1654 S., 1652 M.)

277. Christ entombed.

(b) Later state: the plate reworked and darkened, this impression still further darkened by a strong tint of ink left upon the plate. *Purchased* 1843.

278. Christ appearing to his disciples at Emmaus (Bartsch 87).

(a) First state: the pure etching: the rays proceeding from the head of Christ are broken; the form of the disciple's hat r. is undefined. *Cracherode.*

1654: signed and dated.

278. Christ appearing to his disciples at Emmaus.

(b) Second state: the rays lengthened and made continuous: disciple's hat r. defined and other parts strengthened with dry-point. *Cracherode.*

279. Abraham's Sacrifice (Bartsch 35).

Cracherode.

1655: signed and dated.

280. The Image seen by Nebuchadnezzar: the Vision of Ezekiel: Jacob's Ladder, and David and Goliath: four subjects etched on one plate (Bartsch 36).

(a) Second state (in a unique first or early trial state in Paris, Nebuchadnezzar's image alone has been executed, and there is no date nor signature). *Purchased* 1842.

These subjects were designed for a book in Spanish, *Piedra gloriosa de la estatua de Nebuchadnesar, &c.*, by Rembrandt's friend Manasseh Ben Israel (see his portrait, no. 140). The plate was afterwards cut up into four, for actual use in the book, and various alterations made in each subject.

1655: signed and dated.

280. The Image seen by Nebuchadnezzar: the Vision of Ezekiel: Jacob's Ladder: and David and Goliath: four subjects etched on one plate.

(b) Third state: the legs of Nebuchadnezzar's image, hitherto broken above the knee, are now broken at the ankle only, by a stone proceeding from a globe introduced r.: the poles of Jacob's ladder, hitherto lost in shade below, are now made distinct. *Cracherode.*

It has not been thought worth while to exhibit the many variations subsequently made in the several subjects after the plate had been cut up.

281. Abraham entertaining the Angels (Bartsch 29).

Slade.

For the sake of symmetry of arrangement this print has been placed one year in advance of its date. The composition has been suggested by one of the drawings which Rembrandt copied from a Persian MS. (see Drawings, no. 53).

1656: signed and dated.

282. Jacob Haaring, warden of the debtors' prison at Amsterdam ["The Old Haaring"] (Bartsch 274).

(a) Second state: in a unique first state at the Albertina, Vienna, the curtain l. falls straight, leaving the barred window-opening square, and the expression on the face is different. Impression on buff Japanese paper. *Cracherode.*

This with the Lutma (no. 285) must perhaps rank as the finest of all Rembrandt's etched portraits.

(1655 S., M., R.)

282. Jacob Haaring, warden of the debtors' prison at Amsterdam.

(b) Second state: another impression on white paper. *Cracherode.*

283. **Thomas Jacobsz Haaring, auctioneer of debtors' effects at Amsterdam** [“**The Young Haaring**”] (Bartsch 275).

(a) First state. *Sloane* (?)

Very fine and effective impression on white paper.
1655: signed and dated.

283. **Thomas Jacobsz Haaring, auctioneer of debtors' effects at Amsterdam.**

(b) Second state: an iron bar crosses the window-opening: a curtain is indicated r. of the window: a turned-up cuff is added to the sitter's sleeve. *Cracherode*.

284. **Arnold Tholinx, Inspector of Medical Colleges in Amsterdam** (Bartsch 284).

(a) First state: with the beard irregular. *Cracherode*.

Fine impression on white paper full of burr. Only three others are known. This is one of the finest, and by very much the rarest, of the etched portraits of Rembrandt: an impression was bought at the Griffiths sale by Baron E. de Rothschild for upwards of £1500. (1656 S., 1655 M., 1654-6 R).

284. **Arnold Tholinx, Inspector of Medical Colleges at Amsterdam.**

(b) Second state: with the beard squared, &c. *Purchased* 1848.

285. **Jan Lutma (the Elder), goldsmith and sculptor** (Bartsch 276).

(a) First state: before the window, &c. *Cracherode*.

1656: signed and dated in the second state: (compare his portrait etched by Livens, no. 324 below).

285. **Jan Lutma (the Elder), goldsmith and sculptor.**

(b) Second state: window added in background, with a bottle on the sill: signature and date added in upper pauses l., and name of sitter on wall at his r. elbow. *Slade*.

286. **Abraham Francen, art dealer** (Bartsch 273).

(a) First state: seated on a stool, with the l. leg thrown back: a window curtain is looped over the r. wing of a triptych on the wall: transparent rays of light play in through the window. This state is of beautiful effect and excessively rare. *Cracherode*. (About 1656 S., M.)

286. **Abraham Francen, art dealer.**

(b) Second state: position altered: he is seated in the ordinary way in an arm-chair. Almost equally rare. *Purchased* 1848.

286. **Abraham Francen, art dealer.**

(c) Fourth state: the curtain erased: the chair altered, raised, and defined, its upright terminating in a grotesque head: a well-defined view of trees added in the window: a design shown on the back of the print held by the sitter, &c. *Cracherode*.

286. **Abraham Francen, art dealer.**

(d) Sixth state: completely reworked, not by Rembrandt: hair and eyes darkened: expression spoiled: figure on back of print erased: shape of shadow on wall altered, &c *Purchased* 1848.

287. **St. Francis beneath a tree, praying** (Bartsch 107).

(a) First state: unfinished, with the spaces blank between St. Francis and the tree trunk and beyond the reading hermit r. Fine impression, full of burr, but printed on a sheet of vellum smaller than the plate, and therefore not showing all the work. *Cracherode*. 1657: signed and dated.

287. **St. Francis beneath a tree, praying.**

(b) Second state: the blank spaces filled up with work and the plate generally finished: the signature and date bolder and more deeply bitten. Impression on white paper from the plate wiped clean.

(c) Second state: another impression, with a tint left on the imperfectly cleaned plate. *Cracherode*.

288. **Christ on the Mount of Olives, supported by the Angel** (Bartsch 75).
(a) Brilliant impression, full of burr. *Cracherode.*
(b) Another impression, somewhat differently printed. *Cracherode.*
(1657 S., M.)

289. **The Phoenix: or the Statue overthrown: an allegory of doubtful meaning** (Bartsch 110).
Sloane.
1658: signed and dated.

290. **Christ and the woman of Samaria: an arched print** (Bartsch 70).
(a) First state: with a wide space left blank at the top of the plate. *Cracherode.*
1658: signed and dated in third state.

290. **Christ and the woman of Samaria: an arched print.**
(b) Second state: the blank space at top cut away. *Cracherode.*
(c) Third state: wall beyond the well changed, the opening above and the cast shadow of the woman being burnished out: woman's hair lengthened, signature and date added, &c. *Cracherode.*

291. **Woman at the bath, with her hat beside her** (Bartsch 199).
(a) First state: with a large cap. *Purchased 1835.*
1658: signed and dated.

291. **Woman at the bath, with her hat beside her.**
(b) Second state: with the cap reduced. *Purchased 1843.*
These are perfect impressions, both of them on buff Japanese paper, of the two states of perhaps the most masterly of all Rembrandt's studies of the nude.

292. **Woman sitting half-dressed beside a stove** (Bartsch 197).
(a) First state: the body sketchily modelled in slight and broad shading: the niche in the wall behind the figure indefinite. *Purchased 1848.*
Brilliant impression on light buff Japanese paper.
1658: signed and dated.

292. **Woman sitting half-dressed beside a stove.**
(b) Third state: the body more fully modelled and shaded: the form of the niche defined. *Purchased 1848.*
Fine impression on buff Japanese paper.

292. **Woman sitting half-dressed beside a stove.**
(c) Fifth state: a key is introduced in the chimney of the stove: the strip of petticoat appearing beneath the woman's gown shows a cross pattern. *Purchased 1848.*
Impression equal to the preceding.

292. **Woman sitting half-dressed beside a stove.**
(d) Seventh state: the cap removed, somewhat weak impression from the worn plate. *Cracherode.*

293. **Woman bathing her feet at a brook** (Bartsch 200).
(a) Fine impression on white Japanese paper. *Purchased 1829.*
1658: signed and dated.

293. **Woman bathing her feet at a brook.**
(b) Another impression on buff Japanese paper. *Purchased 1835.*

294. **Negress lying down** (Bartsch 205).
(a) Second state: with the work irregular along the top of the plates (a unique first state is at Paris, with less shading on the bedclothes). *Cracherode.*
1658: signed and dated.

294. Negress lying down.

(b) Third state: the work made even along the top: some failures of biting in the back. *Cracherode.*

295. Lievens Willemsz Coppenol, writing-master: the large plate (Bartsch 283).

(a) First state: unfinished proof, with the background white, the r. arm light, &c. *Cracherode.*

Extremely rare. Fine impression on buff Japanese paper.
(1658 S. M.)

295. Lievens Willemsz Coppenol, writing-master: the large plate

(b) Second state: the finished plate: the background filled with a curtain, the r. arm darkened, but still lighter than the body. On the clothes and background a tint is left in printing. *Purchased* 1848.

295. Lievens Willemsz Coppenol, writing-master: the large plate

(c) Second state: another impression, on vellum, somewhat rubbed. *Purchased* 1848.

295. Lievens Willemsz Coppenol, writing-master: the large plate.

(d) Third state: the r. arm and cuff reworked and plate darkened. *Cracherode.*

Perfect impression on light buff Japanese paper.

295. Lievens Willemsz Coppenol, writing-master: the large plate.

(e) Fourth state: new work in upper folds of curtain r. *Cracherode.*

The background in this impression is of somewhat monotonous effect.

295. Lievens Willemsz Coppenol, writing-master: the large plate.

(f) Fifth state: fresh changes in the curtain r. *Cracherode.*

On the margin at foot of this impression the sitter has given a specimen of his calligraphy in a verse inscription to his own and the painter's honour.

296. Peter and John healing the cripple at the gate of the Temple (Bartsch 94).

(a) First state: the r. side of Peter's body is oddly outlined with an indented curve. *Purchased* 1847.

1659: signed and dated.

296. Peter and John healing the cripple at the gate of the Temple.

(b) Second state: the outline of Peter's r. side made straight. Impression on dark Japanese paper. *Cracherode.*

(c) Another impression on lighter Japanese paper. *Cracherode.*

296. Peter and John healing the cripple at the gate of the Temple.

(d) Third state: with additional shading. *Cracherode.*

(e) Fourth state: shading continued and reworked. *Purchased* 1848.

297. The woman with the arrow (Bartsch 202).

(a) First state: name and date scarcely visible. *Purchased* 1848.

Trial proof, ineffectively printed.

1661: signed and dated. Rembrandt's last etching.

297. The woman with the arrow.

(b) Second state: shading from l. to r. added to l. of the woman's heels: name and date still indistinct. *Cracherode.*

Brilliant impression.

297. The woman with the arrow.

(c) Third state: name and date strengthened: the small white patches near them are now filled up. *Purchased* 1843.

Good impression.

DIVISION C: ETCHINGS BY OTHER MASTERS CONTEMPORARY WITH REMBRANDT.

THE object of this division is to illustrate the general character and varieties of the art of etching as practised in the several European schools, especially the Dutch, by Rembrandt's contemporaries and a few of his immediate predecessors. The selection exhibited is made, so far as concerns the masters of the Dutch and Flemish schools, almost entirely from the famous, and probably unequalled, collection which was formed by Mr. Sheepshanks, and purchased by the Trustees for the Museum in 1835.

The division begins with a group of Dutch etchers who were in a greater or less degree personally associated with Rembrandt, and are sometimes loosely spoken of as his school. These are, his townsman and in youth his rival Jan Luyken, who as an etcher was formed by the same influences as Rembrandt, with the added influence, as it would seem, of Van Dyck; Van Vliet, a rude and boorish craftsman of whom next to nothing is personally known, but who etched at Leyden several copies from early pictures by Rembrandt, after the master himself had left for Amsterdam, as well as a number of independent works, harsh and common alike in conception and treatment; Ferdinand Bol, a native of Dordrecht, who was ten years younger than Rembrandt, became his pupil for a while at Amsterdam, and is supposed, on not quite sufficient evidence, to have assisted him in the etching of some of his larger plates of the first period, about 1633-36. These are three chief and most prolific etchers of the Rembrandt group; after them come minor imitators whose works are rarer and less conspicuous, Salomon Koninck, Rotermundt, Renesse; besides several landscape etchers, whose works used in the earlier catalogues to be confounded with those of Rembrandt. Most of these remain anonymous, but among them can be identified two personalities at least, those of Jacob Koninck and P. de With. All these landscapes are of excessive rarity, and accordingly used to be eagerly sought for by collectors. They are now justly discredited as unimportant school work: to them are appended one or two examples of deliberate later imitation, successfully practised by English artists and amateurs such as Byron and B. Wilson in the century after Rembrandt. The work of these several associates or satellites of Rembrandt, although for the most part of second or third rate artistic interest, is somewhat fully represented (nos. 298-428) in order that the student may be able to compare it with the work of the master, and

to test for himself the truth of those theories which assign to Livens, Van Vliet, Bol, S. Koninck, or others, a share more or less considerable in plates signed by the master himself.

We next go back a few years up the stream of artistic history, to show some examples of the work of Dutch etchers of landscape and figure subjects either anterior to or at any rate quite independent of Rembrandt. First come the two brothers Jan and Esias Van der Velde, the former of whom was equally skilful with the etching needle and the grave, and some of whose plates here shown are worked with both instruments; then Hercules Seghers, an artist of singular interest and originality, who preceded Rembrandt and the Konincks in his love of broad and sweeping landscape prospects, and whose favourite compositions are distant views looked down on from rocky foregrounds. His etchings are excessively rare, and have a special technical interest from his attempts at realising colour effects by printing in a tinted ink on stained paper, or paper to which he afterwards added colour washes. Seghers had a special influence on Rembrandt, who, as we have seen, came into possession of one of the elder artist's plates, and transformed it in his own manner (no. 265). Next follow Pieter Molyn, of Haarlem, with landscapes and country figures in a somewhat dry and primitive manner of etching; Roland Roghman, of Amsterdam, an accurate though prosaic enough topographical draughtsman and etcher; Simon de Vlieger, known as a painter almost exclusively by his sea-pieces, but in his etchings partial to the woodside, the tavern, and the farmyard.

Coming next to a generation of artists younger than Rembrandt, but unaffected by him, we have the six rare and admired woodland etchings of Jacob Ruysdael in perfect states; and the eight tiny cattle subjects which are all that Aelbert Cuyp seems ever to have etched, and two of which are only known to exist in the British Museum. The pastoral and animal series is continued with a characteristic selection of the work of the two chief purely Dutch masters in that branch, Paul Potter and Adriaen Van der Velde.

Passing to the second stand, one sheet is given to the examples of two very rare etchers who practised chiefly at the Hague, and are sometimes classed among the group of Rembrandt imitators, Verbeeck and J. A. Duck. Then comes (nos. 558-604) a selection of nearly fifty picked examples of the great Haarlem master of boorish life and character, Adriaen Van Ostade. Next we travel from Holland to Flanders. The peasant painters of that country are represented by two daintily-handled sets of etchings attributed to Teniers, and more likely to be really by his hand than are the majority of those which bear his name; the landscape etchers, by a few examples each of Adriaen Van Stalbemt and Lucas Van Uden; the portrait painters, by seventeen out of the eighteen heads which Van Dyck etched with his own hand, and with incomparable art,

upon the copper, to be finished and provided with backgrounds by the line-engravers of his school. These Van Dyck portraits are almost all shown in the rare and treasured first states, before they had been touched by the hand of the subordinate engraver; and following them come still rarer examples of two subject etchings begun by the same master, and left by him for other hands to finish (nos. 611-627).

We next pass from the Low Countries to Italy, where two Italianized Frenchmen learnt and practised etching in the first half of the seventeenth century, each with immense repute and influence, but in widely different manners. Callot was an extremely prolific and skilful engraver as well as etcher, often mixing the two methods in his work. The specimens selected from among his voluminous output (nos. 644-709) include landscape and city views, marked by his admirable sense of architectural effect and of atmospheric and linear perspective, and his almost unequalled power of peopling a scene with a multitude of animated figures on a minute scale; the famous series of the Miseries and Calamities of War, for which the circumstances of the time furnished ample materials to his observation; and the not less famous set of twenty-five types of Italian vagabonds, which was the prototype of the various beggar series soon afterwards to be etched by Rembrandt, Van Vliet, and others. Callot's fellow-countryman, the famous painter Claude Lorrain, was in the craft of etching little more than an amateur, but taking it up at two different periods of his life, produced works which, in spite of their technical imperfections, are full of the sentiment of Rome—or, to speak more strictly, of the sentiment of the North for Rome—its ruins, its surrounding scenery, and the pastoral life of the Campagna. No finer set of these etchings is to be found than those here exhibited (nos. 710-734).

Following upon Claude we come to the group of Dutch pastoral painters who were not content with the scenes and influences of their native country, but migrated to Italy, and came for years of their life under the influence of Roman scenes and Roman sentiment in general, and of its interpretation by the art of Claude particularly. Of these the most important, in etching as in painting, were Berchem, Both, and Dujardin, all three of whom are represented, not completely, but sufficiently, and by examples which cannot be bettered in quality. In the history of the art, their work would naturally be supplemented and followed by that of an extremely prolific Claude-inspired painter and etcher, Hermann Swaneveldt. But just as the most industrious of all the native Dutch landscape etchers, Antony Waterloo, has been left out because of the very multitude and monotony of his productions, so, and on much the same ground, Swaneveldt has been left out in the present place. And the series is brought to an end with an example of a born Italian, the Genoese painter of Bible and pastoral scenes, Benedetto

Castiglione, who as an etcher gave expression partly to his own fantastic invention, and partly to the influences of Rembrandt and Livens. These influences had already been imported into Italy from the North, and to them at the close of our study we thus come round.

ETCHERS UNDER THE INFLUENCE OF REMBRANDT.

Of the Bartsch numbers quoted in the following section, those to which the letter R. is prefixed refer to Vol. I. of his work on Rembrandt; those to which nothing is prefixed refer to the articles in Vol. II., dealing by name with the several etchers of Rembrandt's school; and those to which the letters D. M. are prefixed, to the section of Vol. II. beginning at p. 94 and headed "*Pièces gravis par différentes maîtres*," &c.

JAN LIVENS.

Painter and etcher: b. 1607 at Leyden: pupil of Van Schooten at Leyden, 1615-17, and of Lastman at Amsterdam, 1617-19: worked at Leyden: visited England in 1631: resided at Antwerp 1635-44 and married there: after 1646 lived alternately at Amsterdam and the Hague: d. at Amsterdam 1674. A contemporary of Rembrandt, and his fellow-pupil under Lastman: influenced, as an etcher, partly by Rembrandt, on whom he in turn seems to have reacted, partly by Van Dyck. Several of his etchings are finished with the graver.

298. The Raising of Lazarus (Bartsch 3).

(a) First state: before the plants at the top: signed with initials only. *Cracherode.*
(b) Third state: retouched with the graver: plants added: name in full and publisher's address. *Cracherode.*

299. St. Francis (Bartsch 6).

First state: before the monogram: the background not filled in. Touched proof, washed with sepia, presumably by the artist. *Sheepshanks.*

300. St. Jerome (Bartsch 5).

First state: plate not reduced. *Sheepshanks.*

301. Bust of an old man (Bartsch 24).

First state: before the monogram. *Sheepshanks.*

302. Bust of a young man (Bartsch 16).

First state: the monogram not retouched. *Sheepshanks.*

303. Bust of a young man (Bartsch 17).

First state: before retouching and address. *Sheepshanks.*

304. Bust of an Oriental (Bartsch 18).

First state: before name or address: the plate not reduced: fur cap, not turban. *Cracherode.*

305. Bust of an Oriental (Bartsch 20).

First state. *Sheepshanks.*

This is the original etching, a copy of which by a pupil was retouched by Rembrandt (Bartsch 287, second Oriental head. See no. 131).

306. Bust of an Oriental (Bartsch 18).

Second state: the plate reduced: before the address. *Sheepshanks*.

This is the original etching, a copy of which by a pupil was retouched by Rembrandt (Bartsch 288, third Oriental head. See no. 132).

307. Bust of an old man (Bartsch 23).

First state. *Sheepshanks*.

308. Bust of an old man (Bartsch 22).

First state. *Sheepshanks*.

309. Bust of a young woman (Bartsch 25).

First state. *Cracherode*.

310. Bust of a young man (Bartsch 15).

First state. *Sheepshanks*.

311. Bust of a young man (Bartsch 39).

First state. *Sheepshanks*.

312. Bust of a man (Bartsch 43).

Second state: retouched. *Sheepshanks*.

313. Bust of an old man (Bartsch 33).

Second state: with the monogram. *Sheepshanks*.

314. Bust of a young man (Bartsch 26).

First state: the plate not reduced. *Sheepshanks*.

The original etching, a modified copy of which has passed as the work of Rembrandt (Bartsch 289. See no. 133).

315. An Oriental standing (Bartsch 12).

First state: the plate not reduced. *Sheepshanks*.

316. Bust of an old man (Bartsch 32).

Second state: with the monogram. *Cracherode*.

From the same model as nos. 313 and 319.

317. Bust of a young man (Bartsch 44).

Second state. *Sheepshanks*.

318. Bust of a woman (Bartsch 42).

First state. *Sheepshanks*.

319. Bust of an old man (Bartsch 21).

First state: before the address. *Sheepshanks*.

This is the original etching, a copy of which by a pupil was retouched by Rembrandt (Bartsch 286, first Oriental head. See no. 130). The etching itself is after the portrait of Rembrandt's father, painted by Rembrandt about 1630, now in the Wassermann collection, Paris (Bode's Rembrandt, Pl. 25).

320. Portrait of James Gouter, or Gaultier, musician at the court of Charles I. (Bartsch 59).

(a) First state: the sky blank. *Sheepshanks*.

(b) Third state: sky filled in: trees entirely altered: with inscription, but before the artist's name. *Cracherode*.

321. Portrait of Gasparus Streso, preacher at the Hague (Bartsch 76).

Second state: the shadow behind the chair reworked with the graver. *Cracherode*.

322. **Portrait of Daniel Heinsius, historian and Latin poet** (Bartsch 58).

First state: before letters. *Crackerode.*

323. **Portrait of Joost van den Vondel, poet** (Bartsch 57).

(a) Second state: wall and sky filled in, but before the trees, which are drawn in pencil: touched proof. *Purchased 1853.*

(b) Third (undescribed) state: trees put in, but not finished. *Sheepshanks.*

(c) Fourth (Rovinski's third) state: trees finished: additional shading on wall and costume: before letters. *Sheepshanks.*

324. **Portrait of Ephraim Bonus, Jewish physician** (Bartsch 56).

(a) Third state: touched proof: before additional shading: before letters. *Purchased 1848.*

(b) Fifth state: after alterations in third line of inscription: before address. *Sheepshanks.*

JAN GEORGE (JORISZ) VAN VLIET.

Etcher: said to have been born at Delft in 1610: scarcely anything known of his life: etched in a crude and violent style, in all probability at Leyden, several plates dated 1631-34, after pictures painted there by Rembrandt 1629-31, before his removal to Amsterdam: etched also, besides many original compositions, two subjects after Livens, and one after the Leyden artist Joris van Schooten, 1635. In his set of figures of the same year he betrays the influence of Callot. He is probably identical with the engraver Johannes van Vliet, of Leyden, mentioned in a document of 1637.

A set of fourteen figures, 1635 (Bartsch 59-72).

First state. *Purchased 1870.*

325. Frontispiece.

326. A pedlar.

327. A beggar with hands in his pockets.

328. A beggar with hands behind his back.

329. A woman carrying a basket.

330. A woman carrying a cock.

331. A peasant with a basket of poultry.

332. A washerwoman.

333. A soldier.

334. A man in a short cloak.

335. A gentleman in walking dress.

336. A gentleman in a fur cloak.

337. A man with dog and gun.

338. A lady with a muff.

A set of ten beggars, 1632 (Bartsch 73-82).

First state (except no. 343). *Sheepshanks.*

339. Frontispiece.

340. A man with a wooden leg.

341. A man carrying a bundle of clothes.

342. A beggar on crutches.

343. A beggar resting by the roadside.

344. An old woman searching her son's head.

345. A pedlar displaying his wares.

346. A rat-killer.

347. A tattered soldier.

348. A woman playing the violin.

349. Bust of an officer (known as Ragocy), after Rembrandt (Bartsch 26).
First state. *Sheepshanks.*

350. Bust of an old man looking down, after Rembrandt (Bartsch 25).
First state. *Sheepshanks.*

351. An old woman reading, after Rembrandt (Bartsch 18).
First state. *Sheepshanks.*
Etched in reverse from the picture, Rembrandt's Mother as the Prophetess Anna, dated 1631, in the Grand-Ducal Gallery, Oldenburg (Bode's Rembrandt, Pl. 23).

352. Bust of an old man, after Rembrandt (Bartsch 23).
Second state: the plate reduced. *Sheepshanks.*
Doubtless from a picture of Rembrandt's Leyden period, though the original is not known.

353. Bust of a man (Rembrandt) with curly hair, after Rembrandt (Bartsch 19).
First state. *Sheepshanks.*
Etched in reverse 1634, from Rembrandt's portrait of himself, dated 1629, in the Ducal Museum, Gotha (Bode's Rembrandt, Pl. 13).

354. A man wringing his hands, after Rembrandt (Bartsch 22).
First state. *Sheepshanks.*
Van Vliet's etching (1634) is from the figure of Judas in the picture "Judas bringing back the thirty pieces of silver," painted about 1628-29, now in the collection of Baron Schickler, Paris (Bode's Rembrandt, Pl. 10).

355. Bust of a man (Rembrandt?) laughing, after Rembrandt (Bartsch 21).
First state. *Sheepshanks.*
A copy in reverse of the portrait, supposed to represent either Rembrandt himself or his elder brother Adriaen, in the Royal Gallery at the Hague, no. 598 (Bode's Rembrandt, Pl. 12).

356. Bust of an old man in Oriental costume, after Rembrandt (Bartsch 20).
First state. *Sheepshanks.*
Doubtless also from a picture of Rembrandt's Leyden period, though the original has not been discovered. The features resemble those of Rembrandt's father.

357. Bust of an old man in Oriental costume, after Rembrandt (Bartsch 24).
 Only state. *Sheepshanks.*
 Etched in 1633 from the portrait of Rembrandt's father, dated 1630, known as "Philo the Jew," in the Ferdinandeum, Innspruck.

358. Lot and his Daughters, after Rembrandt (Bartsch 1).
 First state. *Sheepshanks.*
 This etching preserves the composition of a lost picture of Rembrandt's early period.

359. St. Jerome, after Rembrandt (Bartsch 13).
 First state. *Sheepshanks.*

360. Portrait of a gentleman, after Rembrandt.
Purchased 1853.

361. The seller of rat's bane (Bartsch 55).
 Second state: the plate reduced. *Sheepshanks.*

362. The family (Bartsch 56).
 Second state: retouched with the graver. *Sheepshanks.*

363. The card-players (Bartsch 51).
 First state: the plate not reduced. *Sheepshanks.*

364. The game of backgammon (Bartsch 54).
Sheepshanks.

365. The mathematician (Bartsch 50).
 First state: the plate not reduced. *Sheepshanks.*

FERDINAND BOL.

Painter and etcher in the manner of Rembrandt: b. at Dordrecht 1616: went early to Amsterdam: entered Rembrandt's studio as pupil some time before 1640: signed his works as an independent master from 1642 onwards: d. at Amsterdam 1680.

366. An old man seated (Bartsch 7).
 (a) First state: pure etching: before the artist's name. *Purchased 1848.*
 (b) Second state: reworked with dry-point: name added. *Sheepshanks.*

367. A Philosopher meditating (Bartsch 5).
 First state: *Sloane(?)*

368. Portrait of an Officer (Bartsch 11).
Sheepshanks.

369. Woman with a pear (Bartsch 14).
 Third state: the divisions marked on the wall to l. *Slade.*

370. Portrait of a man (Bartsch 12).
 Second state: with the signature.

371. The Sacrifice of Gideon (Bartsch 2).
 First state: the angel in outline, his features not altered. *Crackerode.*

372. The Sacrifice of Abraham (Bartsch 1).
 Second state: with the signature: the r. thigh of Isaac shaded. *Crackerode.*

373. Old man with a curly beard (Bartsch 9).
Sheepshanks.

374. An astrologer (Bartsch 8).

(a) First state: pure etching: before the name (cut impression). *Sheepshanks.*
(b) Second state: reworked with dry-point: name added. *Sloane (?)*

375. The family (Bartsch 4).
Sheepshanks.

376. St. Jerome (Bartsch 3).
Sheepshanks.

SALOMON KONINCK.

Painter and etcher, Amsterdam: b. 1609, d. 1656: pupil of Colyns, Venant and Moeyaert: influenced by Rembrandt.

377. Head of a child.
Cracherode.

378. Bust of an old man (Bartsch D.M. 70).
Sheepshanks.

379. Bust of a man (Bartsch D.M. 72).
(a) First state. *Sheepshanks.*
(b) Second state. *Sheepshanks.*

380. Old man seated in an arm-chair (Bartsch D.M. 71).
Sheepshanks.

381. Bust of an old man (Bartsch D.M. 68).
Sheepshanks.

382. Bust of an Oriental (Bartsch D.M. 69).
Sheepshanks.

GERBRAND VAN DEN EECKHOUT.

Painter and etcher, Amsterdam: b. 1621, d. 1674; pupil and imitator of Rembrandt.

383. Portrait of a woman, after Salomon Koninck.
Sheepshanks.

384. Portrait of a man.
Sheepshanks.

385. Portrait of a young man (Bartsch D.M. 66).
First state: before shading in background. *Sheepshanks.*

PIETER (?) ROTERMONDT.

Etcher: imitator of Rembrandt: worked at the Hague about 1640-60.

386. Portrait of a man.
Before inscription. *Sheepshanks.*

387. Portrait of Johannes Secundus, Latin poet at the Hague (Bartsch D.M. 79).
(a) First state: before all letters. *Purchased 1865.*
(b) Second state: with inscriptions. *Sheepshanks.*

388. Jacob and Esau (Bartsch D.M. 77).Second state: reworked with dry-point: with name of Rembrandt. *Purchased* 1885.**389. Warrior in armour.***Purchased* 1848.**390. The Suppliant** (Bartsch D.M. 78).Second state: with the Gothic arcade. *Sheepshanks.***391. Bust of a Turk** (Bartsch D.M. 81).*Sheepshanks.***392. Bust of an old man.***Sheepshanks.***CONSTANTYN à RENESSE.**

Amateur draughtsman and etcher: b. 1626, d. 1680: worked at Amsterdam: imitator of Rembrandt.

393. Portrait of an etcher (the artist himself?).*Purchased* 1852.**394. Portrait of a man.**Dry-point. *Sheepshanks.***395. Portrait of a young man (oval).**(a) First state: pure etching. *Purchased* 1848.(b) Second state: reworked with dry-point. *Purchased* 1852.**396. The children who mocked Elisha devoured by bears.***Purchased* 1852.**397. A quack doctor.**(a) First state: before the monogram. *Sheepshanks.*(b) Second state: reworked: monogram added. *Purchased* 1852.**398. Joseph sold by his brethren to the Midianites.***Purchased* 1852.**399. Portrait of Louis Renesse.***Purchased* 1852.**400. Rembrandt with raised sabre.***Purchased* 1852.

Copy in reverse from the etching by Rembrandt, Bartsch 18 (no. 121).

401. Portrait of Senguerdius.*Purchased* 1852.**402. A village fair** (Bartsch D.M. 18).*Sheepshanks.***403. Joseph interpreting the Dreams of Pharaoh's Butler and Baker.***Purchased* 1848.

Attributed to J. Renesse, of whom nothing is known.

404. Portrait of a young man.*Purchased* 1852.

ANONYMOUS: IN THE MANNER OF REMBRANDT.

405. A woman seated at a window (Bartsch D.M. 52).

Sloane.

406. Old man in a turban with a stick (Bartsch R. 137).

Purchased 1849.

407. Old man seated (Bartsch D.M. 38).

Second state. Sheepshanks.

In the manner of Livens. It has also been attributed to Bol.

408. The nail-cutter (Susanna and her servant) (Bartsch R. 127).

First state. Purchased 1843.

Perhaps by Bol.

409. Cupid reposing (Bartsch R. 132).

Cracherode.

Perhaps by Bol.

410. Old man mending a pen (Bartsch D.M. 28).

Sloane.

411. The Woman taken in Adultery (Bartsch D.M. 9).

Sheepshanks.

412. A young man seated, with a game-bag (Bartsch R. 258).

Cracherode.

413. Bust of an old man (Bartsch D.M. 31).

Sheepshanks.

414. The White Negress (Bartsch R. 357).

Second state: the plate reduced. Purchased 1843.

Perhaps by Livens.

JACOB KONINCK.

Painter and etcher: Amsterdam, the Hague, Denmark: b. about 1616, d. after 1708.

415. Hamlet with a ruined tower (Bartsch R. 238).

The only other known impression (in the Albertina, Vienna) is signed: *J. Koninck 1663.*
In the present impression this signature has been altered in ink to: *Remb. 1663.*
Purchased 1842.

The drawing for this composition (in reverse) is in the British Museum.

PHILIPS DE KONINCK or P. DE WITH.

Philips de Koninck; painter and etcher: b. 1619, d. 1688: pupil of Rembrandt: worked at Amsterdam.

P. de With: etcher: worked at Amsterdam about 1660.

416. Landscape with a white fence (Bartsch R. 242).

(a) First state: before additional shading on the fence and on the end of the house.
Purchased 1848.

(b) Second state: with the additional shading. *Purchased 1851.*

Both the above, like almost all the known impressions of this plate, are tinted with Indian ink. On the first the abbreviated signature *P. Ko.*

has been added in the same medium: the second has *P. Ko.* 1659 in ink which is now of the colour of rust. The etching has accordingly been attributed to Philips de Koninck. Recently, however, it has been ascribed to P. de With on the ground of its resemblance to the "Unfinished Landscape" (Bartsch R. 255) which is signed by this etcher.

417. Landscape with a canal and palisade (Bartsch R. 247).

Tinted with Indian ink. *Cracherode.*

Has been attributed to P. de Koninck: more probably by P. de With.

P. DE WITH.

418. Low house on the banks of a canal (Bartsch R. 245).

(a) Slightly touched with Indian ink. *Cracherode.*

(b) Extensively touched with Indian ink and white which has turned dark. *Purchased 1848.*

The signature *P. D. With* can be deciphered, though it is partly concealed by the pigment, 2 in. from the l. side and $\frac{1}{2}$ in. from the bottom of the print.

Very rare; other impressions at Amsterdam and Haarlem.

**ANONYMOUS AND OTHER LANDSCAPES
IN IMITATION OF REMBRANDT.**

419. Landscape with a canal and church tower (Bartsch R. 244).

First state. *Cracherode.*

420. Cottage with a square chimney (Bartsch R. 249).

Tinted with Indian ink in the l. upper corner. *Purchased 1848.*

Very rare: another impression at Amsterdam.

421. View of Amsterdam (Middleton Rej. 4).

Unique impression, from the Esdale and Aylesford collections. *Purchased 1848.*

422. The two cottages (Middleton Rej. 6).

Unique impression, from the Aylesford collection. *Purchased 1848.*

423. The coach landscape (Bartsch R. 215).

Tinted with Indian ink, like the other known impressions. *Cracherode.*

424. Landscape with two anglers (Middleton Rej. 18).

Tinted with Indian ink, like the other known impressions of this rare etching.

From the Aylesford collection. *Purchased 1848.*

BENJAMIN WILSON.

English portrait painter: b. 1721, d. 1788: etched in the manner of Rembrandt.

425. Landscape with cottages.

(a) First state: before inscription. *Sheepshanks.*

(b) Second state: inscription added. *Sheepshanks.*

RICHARD BYRON.

The Hon. and Rev. R. Byron, third son of William, fourth Baron Byron, and great-uncle of the poet: b. 1724, d. 1811: amateur etcher: copyist and imitator of Rembrandt.

426. A village on the banks of a canal (Bartsch D.M. 63).
Sheepshanks.

427. Landscape with farm-buildings (Bartsch D.M. 62).
Sheepshanks.

428. Landscape with a church (Bartsch D.M. 61).
Sheepshanks.

Copy of part of Rembrandt's St. Jerome (no. 260).

**DUTCH ETCHERS, CHIEFLY OF LANDSCAPE:
BEING ELDER CONTEMPORARIES OF
REMBRANDT.**

JAN VAN DE VELDE.

Engraver and etcher: b. 1593 (?): d. after 1641: pupil of the engraver Jacob Matham, 1613-17: worked at Haarlem and Enkhuyzen. Examples are shown of both classes of his work, pure etching and etching finished with the graver.

429-440. The twelve months.
Sheepshanks.

441. The Star of the Kings.

Engraving. Second state: with the name "P. Molyn, fe." *Sheepshanks.*
See the etching of the same subject by Rembrandt (no. 255).

442. The Good Samaritan.

Engraving. First state. *Sheepshanks.*
Compare the later treatment of the same subject by Rembrandt (no. 93).

443. The highway robbery.

Engraving. First state. *Sheepshanks.*

ESAIAS VAN DE VELDE.

Painter and etcher: b. about 1590, d. 1630: brother of Jan van de Velde: worked at Leyden, Haarlem, and the Hague.

444. The stranded whale.

This whale, 58 feet in length, was stranded at Noordwyk, 28th Dec. 1614.
Sloane (?).

445. Autumn, from a series of the Four Seasons.
Sloane (?).

446. Winter, from the same series.
Sloane (?).

HERCULES SEGHERS.

Painter and etcher: b. about 1590, d. about 1640: pupil of Gillis van Coninxloo at Amsterdam, 1607: worked at Amsterdam and in 1633 at the Hague.

In addition to the great originality of his treatment of landscape, Seghers is remarkable as the originator of experiments in colour-printing from a copper plate. He used but one plate and one colour—blue, green, brown, even white—in the actual printing. He produced rich effects of tone by elaborately tinting the paper, either before or after he took the impression. He used coloured papers—yellow, brown, or bluish-grey—and also covered white or buff paper with a prepared ground, subsequently washing the impression with water-colour. His etchings are rare; where several examples of the same are extant, they show that the method of colouring varied with each impression. Seghers was much admired and studied by Rembrandt. For a reproduction of the plate etched by Seghers after Elsheimer and altered by Rembrandt, see no. 264.

447. **Hilly landscape with a winding road in the foreground.**

- (a) First state: foreground l. church and mountain r. unshaded. Printed in black on buff paper with a dark grey prepared ground, shaded with Indian ink. The impression is cut. *Sheepshanks.*
- (b) Second state: the parts mentioned above are shaded. Printed in blue on buff paper with a thin lilac prepared ground, tinted with water-colour, and heightened with white. *Sheepshanks.*
- (c) Second state: printed in paler blue on buff paper with a lilac prepared ground, unevenly laid. The impression is cut. *Sheepshanks.*

448. **Mountain landscape with a ravine on the left.**

- (a) First state: strong dry-point lines with much burr. Printed in blue on white paper: tint produced by leaving the plate partially unwiped. *Sheepshanks.*
- (b) Second state: dry-point lines have become very faint: burr removed: the plate has been reworked with irregular dots in the shadows. Printed in green on buff paper, with a greenish-yellow prepared ground: the sky washed with Indian ink. *Sheepshanks.*

449. **A river flowing through a rocky gorge.**

Printed in blue on white paper, washed with Indian ink and bistre. *Sheepshanks.*

450. **Landscape with a walled town and two windmills.**

Printed in greenish-blue on buff paper, with a dull green prepared ground. *Sheepshanks.*

451. **Flat Dutch landscape drawn from a height, water in foreground.**

Printed in black on bluish-grey paper, tinted with water-colours and varnished. *Sheepshanks.*

452. **Mountain landscape.**

Printed in black on unbleached linen, washed with blue and Indian ink. *Sheepshanks.*

453. **Hilly landscape with two towns.**

Printed in pale green on buff paper, with a dull green prepared ground, varied with dull pink. *Sheepshanks.*

454. **Flat Dutch landscape with a winding river.**

Printed in black on white paper, not coloured. *Sheepshanks.*

455. **A cottage in a wood.**

Printed in black on buff paper, slightly touched with Indian ink. *Sheepshanks.*

456. **View of a large country house.**

Printed in black on a light green prepared ground. *Sheepshanks.*

457. A mountain landscape crossed by a chain of fortifications.
Printed in black on paper stained a light brown, and slightly touched with Indian ink.
Purchased 1840.

458. Wild mountain landscape with falls on a river.
Printed in pale green on white paper. *Sheepshanks.*

PIETER MOLYN I.

Landscape painter and etcher: b. 1595, d. 1661: worked at Haarlem and in London.

459. Landscape with four peasants conversing.
Second state. *Sheepshanks.*

460. Group of peasants outside an inn.
Second state. *Sheepshanks.*

461. Landscape with peasants conversing near a road.
Second state. *Sheepshanks.*

462. Landscape with two horsemen and a group of peasants.
Second state. *Sheepshanks.*

463. Two men resting by the roadside.
Sheepshanks.

464. Landscape with peasants and horses.
Sheepshanks.

465. Landscape with a broken-down fence.
Sheepshanks.

466. Landscape with a ruined cottage.
Sheepshanks.

ROELAND ROGHMAN.

Landscape painter and etcher: b. 1597, d. after 1686: worked at Amsterdam.

Three views in the Bosch at the Hague.

Second state: re-touched by Pieter Nolpe, who added the black dots in the shadows.
Sheepshanks.

467. View with four figures.

468. View with a flock of goats.

469. View with deer near a pool.

Eight views in Holland.

Sheepshanks.

470. Near Naarden (Bartsch 9).

471. Near Haarlem (Bartsch 10).

472. Near Utrecht (Bartsch 11).

473. Near Campen (Bartsch 12).

474. Near Utrecht (Bartsch 13).

475. In the wood at Seunig (Bartsch 14).

476. Near Maerseveen (Bartsch 15).

477. View of Aerckel (Bartsch 16).

Eight Views in Holland.

Sheepshanks.

478. Wateringe (Bartsch 17).

479. Hesbeen (Bartsch 18).

480. Abconde (Bartsch 19).

481. Sandvoort (Bartsch 20).

482. Tienhoven (Bartsch 21).

483. Ameide (Bartsch 22).

484. Rysbergen (Bartsch 23).

485. Bergh (Bartsch 24).

SIMON DE VLIEGER.

Painter and etcher: b. 1601 at Rotterdam, d. 1653 at Weesp: worked also at Delft 1634-38, and Amsterdam 1638-49: best known as a marine painter: his etchings show another side of his talent.

486. The wood near the canal (Bartsch 6).
Sheepshanks.

487. The green hill (Bartsch 7).
Third state. *Sheepshanks.*

488. The inn (Bartsch 8).
Third state. *Sheepshanks.*

489. Fishermen at Scheveningen (Bartsch 10).
Second state. *Sheepshanks.*

Set of ten studies of animals (Bartsch 11-20).
Sheepshanks.

490. Greyhound and another dog.

491. Two greyhounds.

492. A horse shackled.

493. A horse harnessed to a sledge.

494. Ram and ewes.

495. Two pigs.

496. Geese.

497. Turkeys.

498. Goats.

499. A dog on the chain.

**DUTCH ETCHERS OF LANDSCAPE, CATTLE,
AND FIGURES, BEING YOUNGER CON-
TEMPORARIES OF REMBRANDT.**

JACOB VAN RUYSDAEL.

Landscape painter and etcher: b. 1628-9, d. 1682: nephew and probably pupil of Salomon van Ruysdael; worked at Haarlem, and 1655-81 at Amsterdam: died in poverty at Haarlem. His etchings, especially in the first states, are very rare.

500. The field bordered by trees (Bartsch 5).

(a) First state: before the sky (unique?). *Sheepshanks.*
(b) Second state: sky filled in: before signature. *Sheepshanks.*

501. Landscape with two peasants and a dog (Bartsch 2).

(a) First state: before the sky. *Sheepshanks.*
(b) Second state: the sky filled in: new work on the fallen tree. *Sheepshanks.*

502. The three large oaks (Bartsch 6).

(a) First state: pure etching. *Sheepshanks.*
(b) Second state: border and shadows strengthened with the graver. *Sheepshanks.*

503. The cottage on a hill (Bartsch 3).

(a) First state: before the sky. *Sheepshanks.*
(b) Second state: the sky filled in. *Sheepshanks.*

504. The little bridge (Bartsch 1).

(a) First state: before the sky. *Sheepshanks.*
(b) Second state: the sky filled in: all the shadows strengthened. *Sheepshanks.*

505. The travellers (Bartsch 4).

Second state: additional shading on trunks of trees: sky not yet finished. *Sheepshanks.*

AELBERT CUYP.

Painter and etcher: b. 1620, d. 1691: son and pupil of Jacob Gerritz Cuyp: worked at Dordrecht: painted chiefly landscape and animals, also portraits and *genre* subjects. His etched work consists only of the eight pieces here exhibited: the last two are extremely rare, if not unique.

Eight studies of cows.
Sheepshanks.

506. Two cows facing r. and two men.

507. Two cows near the sea, facing l.

508. Three cows.

509. Two cows facing l. and two men.

510. A cow standing, another lying down, facing r.

511. A cow standing, another lying down, facing l.

512. A cow standing: two men and a cow in background.

513. Five cows lying down.

PAULUS POTTER.

Painter and etcher of landscape and animals: b. 1625, d. 1654: pupil of his father, Pieter Potter, at Amsterdam, and in 1642 of Jacob de Wet at Haarlem: worked at Delft 1646-49, at the Hague 1649-52, then till his death at Amsterdam. The etchings exhibited comprise almost the whole of his work in this class.

514. An ape eating the fruit of the Zabucaia (Bartsch 18).

From *Historia Naturalis Brasiliæ*, Leyden 1648.

Second state. *Sheepshanks.*

515. The shepherd (Bartsch 15).

Third state. *Sheepshanks.*

516. Cattle in a meadow (Bartsch 14).

(a) First state: pure etching. *Sheepshanks.*

(b) Second state: name and date added: left side of the plate more finished. *Sheepshanks.*

517. Head of a cow looking over a fence (Bartsch 16).

Slade.

518. A cow standing, another lying down (Bartsch 2).

First state. *Sheepshanks.*

519. A cow lying down near a fence (Bartsch 3).

First state. *Sheepshanks.*

520. A cow grazing, another lying down (Bartsch 4).

First state. *Sheepshanks.*

521. Two cows butting at each other (Bartsch 7).

First state. *Sheepshanks.*

522. A cow standing near the trunk of a tree (Bartsch 5).

First state. *Sheepshanks.*

523. A cow and two sheep (Bartsch 6).

First state. *Sheepshanks.*

524. Two cows seen from the back (Bartsch 8).

First state. *Sheepshanks.*

525. A cow lying down in a field, with trees (Bartsch 17).

First state. *Sheepshanks.*

526. The Friesland horse (Bartsch 9).

First state. *Slade.*

527. The neighing horse (Bartsch 10).

Second state. *Sheepshanks.*

528. Two horses with their tails docked (Bartsch 11).

First state. *Sheepshanks.*

529. Two plough horses (Bartsch 12).

First state. *Sheepshanks.*

530. The old hack and the dead horse (Bartsch 13).

Second state. *Sheepshanks.*

ADRIAEN VAN DE VELDE.

Landscape painter and etcher: b. 1635-6, d. 1672: worked at Amsterdam: pupil of his father, Willem van de Velde I., of Wynants, and perhaps of Wouwerman: as an etcher of animals second only to Potter.

531. **Cowherd with a bull** (Bartsch 1).
First state. *Sheepshanks.*
532. **A cow ruminating** (Bartsch 2).
Second state. *Sheepshanks.*
533. **Three oxen** (Bartsch 3).
First state. *Sheepshanks.*
534. **Two cows and a sheep** (Bartsch 4).
First state. *Sheepshanks.*
535. **Three cows** (Bartsch 5).
First state. *Sheepshanks.*
536. **An ox standing in water** (Bartsch 6).
First state. *Sheepshanks.*
537. **A horse grazing** (Bartsch 7).
First state. *Sheepshanks.*
538. **A calf grazing** (Bartsch 8).
First state. *Sheepshanks.*
539. **Dogs fighting** (Bartsch 9).
First state. *Sheepshanks.*
540. **Goats** (Bartsch 10).
Second state. *Sheepshanks.*
541. **Two cows under a tree** (Bartsch 13).
Slade.
542. **A cow grazing, and two sheep** (Bartsch 11).
Slade.
543. **An ox grazing, and three sheep** (Bartsch 12).
Slade.
544. **A peasant riding** (Bartsch 21).
Sheepshanks.
545. **Sportsmen resting** (Bartsch 19).
Sheepshanks.
546. **The village gate** (Bartsch 18).
Sheepshanks.
547. **Peasants and cattle resting by the roadside** (Bartsch 17).
First state. *Sheepshanks.*

MISCELLANEOUS DUTCH ETCHERS.

PIETER COXSELIJZ VERBEECQ.

Painter and etcher: b. 1600: worked at Alkmaar and the Hague.

548. A young man standing, in an oval (Bartsch D.M. 86).
Purchased 1858.

549. Bust of a young woman (Bartsch D.M. 84).
Purchased 1858.

550. Bust of a man (Bartsch D.M. 85).
Sheppshanks.

551. Sketches of horses.
Sheppshanks.

552. A horse tied to a post.
Sheppshanks.

553. A man sitting by the roadside.
Sheppshanks.

554. A shepherd seated (Bartsch D.M. 83).
Sheppshanks.

JACOB A. DUCK.

Painter and etcher: b. 1600, d. after 1660: worked at Utrecht and the Hague.

555. One of the Magi standing.
Sheppshanks.

556. One of the Magi kneeling.
Sheppshanks.

557. The Virgin and Child.
Sheppshanks.

ADRIAEN VAN OSTADE.

Painter and etcher: b. 1610, d. 1685: pupil of Frans Hals at Haarlem, where he spent his life: unsurpassed as an etcher of domestic scenes from peasant life.

558. A man and a woman conversing (Bartsch 12).
First state. Sheppshanks.

559. A boor laughing (Bartsch 4).
 (a) First state: background white (unique). *Purchased 1855.*
 (b) Second state: background shaded. *Sheppshanks.*

560. A woman singing (Bartsch 30).
First state. Sheppshanks.

561. A peasant paying his score (Bartsch 42).
Second state. Slade.

562. The schoolmaster (Bartsch 17).
First state. Sheppshanks.

563. Saying grace (Bartsch 34).
First state. *Sheephanks*.

564. The smoker laughing (Bartsch 6).
Third (undescribed) state. *Sheephanks*.

565. The strolling musician (Bartsch 8).
Third state. *Sheephanks*.

566. Boors fighting with knives (Bartsch 18).
First state. *Sheephanks*.

567. A beggar with hands behind his back (Bartsch 21).
First state. *Sheephanks*.

568. A beggar in a cloak (Bartsch 22).
Second state. *Sheephanks*.

569. Three grotesque figures (Bartsch 28).
First state. *Sheephanks*.

570. The smoker (Bartsch 5).
Second state. *Sheephanks*.

571. Bust of an old man (Bartsch 3).
First state. *Purchased* 1855.

572. A woman singing (Bartsch 30).
Fifth state (see no. 560): retouched, background filled in. *Sheephanks*.

573. A man and woman walking (Bartsch 24).
First state. *Sheephanks*.

574. Peasant with a bent back (Bartsch 20).
Second state. *Sheephanks*.

575. The smoker and the toper (Bartsch 24a).
Third state. *Sheephanks*.

576. The smokers (Bartsch 13).
Second state. *Sheephanks*.

577. The charlatan (Bartsch 43).
First state. *Purchased* 1855.

578. The hunchback fiddler (Bartsch 44).
Third state. *Sheephanks*.

579. The game of backgammon (Bartsch 39).
First state. *Sheephanks*.

580. The knifegrinder (Bartsch 36).
First state. *Sheephanks*.

581. The anglers (Bartsch 26).
Second state. *Purchased* 1877.

582. The mother and two children (Bartsch 14).
(a) First state. *Sheephanks*.
(b) Third state. *Sheephanks*.

583. A woman spinning (Bartsch 31).
First state. *Sheephanks*.

584. The fête under a trellis (Bartsch 47).
 Second state. *Sheepshanks.*

585. The fiddler and the boy with a hurdy-gurdy (Bartsch 45).
 Second state. *Sheepshanks.*

586. A man leaning over a door (Bartsch 9).
 Second state. *Sheepshanks.*

587. A child asking for a doll (Bartsch 16).
 Second state. *Sheepshanks.*

588. The rustic meal (Bartsch 50).
 (a) Third state. *Purchased* 1858.
 (b) Fourth state. *Sheepshanks.*

589. The fête under a large tree (Bartsch 48).
 (a) First state (undescribed): before the monogram on the flag. *Sheepshanks.*
 (b) First state (Dutuit): with monogram: alterations on church, trees and house. *Sheepshanks.*

590. The dance in a tavern (Bartsch 49).
 (a) First state (?): very unfinished, but lantern shaded. *Sheepshanks.*
 (b) Second state: more finished: before artist's name. *Purchased* 1855.

591. The paterfamilias (Bartsch 33).
 First state. *Sheepshanks.*

592. The pedlar (Bartsch 29).
 (a) First state. *Sheepshanks.*
 (b) Second state. *Sheepshanks.*

593. The family (Bartsch 46).
 First state. *Sheepshanks.*

594. The two gossips (Bartsch 40).
 First state. *Purchased* 1855.

595. The strolling musicians (Bartsch 32).
 Second state. *Sheepshanks.*

596. The barn (Bartsch 23).
 (a) First state. *Purchased* 1858.
 (b) Second state. *Sheepshanks.*

597. The cobbler (Bartsch 27).
 Third state. *Sheepshanks.*

598. Rustic affection (Bartsch 11).
 (a) Third state (undescribed): with strong border, but before the signature. *Purchased* 1856.
 (b) Fourth state (Dutuit): with artist's name: additional work in many places. *Purchased* 1840.

599. A baker blowing his horn (Bartsch 7).
 Third state. *Purchased* 1855.

600. The smoker at the window (Bartsch 10).
 First state (undescribed): before the long vertical lines on the wall over the window: before extra lines on the bowl of the pipe. *Purchased* 1855.

601. The empty jug (Bartsch 15).
 (a) First state: before the alteration in the hats: the door not drawn. *Purchased* 1853.
 (b) Third state: the hats altered: the door put in. *Purchased* 1855.

602. The pig-killer (Bartsch 41).

(a) First state: shadows light. *Sheepshanks*.
 (b) Second state: shadows deepened. *Purchased 1855*.

603. The painter in his studio (Bartsch 32).

Third state. *Sheepshanks*.

604. A man singing at the window (Bartsch 19).

(a) First state: pure etching: shadows light. *Sheepshanks*.
 (b) Second state: shadows deepened: before vine-leaves, jug and spoon over the window. *Sheepshanks*.

FLEMISH ETCHERS.

ADRIAEN VAN STALBEMT.

Painter and etcher: b. 1580, d. 1662: worked at Antwerp, Middleburg, and London.

605. Landscape with a windmill.

Sheepshanks.

606. Landscape with a farm-house.

Sheepshanks.

LUCAS VAN UDEN.

Painter and etcher: b. 1595, d. 1672: worked at Antwerp: etched subjects after Titian and Rubens, in addition to original work.

607. Landscape with rain in distance (Bartsch 47).

(a) First state. *Sheepshanks*.
 (b) Second state. *Sheepshanks*.

608. Wooded landscape (Bartsch 45).

(a) First state. *Sheepshanks*.
 (b) Second state. *Sheepshanks*.

609. Landscape with shepherds in foreground (Bartsch 46).

Second state. *Sheepshanks*.

610. Landscape with a church on a hill.

(a) First state. *Sheepshanks*.
 (b) Second state. *Sheepshanks*.

ANTONY VAN DYCK.

Painter and etcher: b. 1599, d. 1641: pupil of Van Balen and Rubens: worked at Antwerp, in Italy, and in England.

The "Iconography," a collection of portraits of famous men, was engraved from Van Dyck's *griaille* sketches by Pontius, Bolswert, Vorsterman and other engravers of the school of Rubens. For eighteen of these portraits Van Dyck himself made preliminary etchings, sixteen of which are here exhibited, with another (no. 626) which is quite in the same style but was never included in the "Iconography" as published. The plates were finished by other hands with the graver, in many cases after Van Dyck's death. The portraits in this first etched state are of extreme rarity. The two other subjects exhibited complete the authentic etchings of Van Dyck.

611. **Antony van Dyck.**First state: (a) *Cracherode*. (b) *Slade*.

In the second impression shown the shadows have been touched up with black to disguise the effects of false biting.

612. **Pieter Brueghel II., known as "Brueghel d'Enfer": painter: Brussels, Antwerp, b. 1564, d. 1638.**First state. *Cracherode*.613. **Jan Brueghel, known as "Velvet Brueghel": painter: Brussels, Antwerp, b. 1568, d. 1625.**First state. *Purchased* 1849.614. **Justus Sustermans: painter: Antwerp, Florence, b. 1597, d. 1681.**First state. *Cracherode*.615. **Paulus Pontius: engraver: Antwerp, b. 1603, d. 1659.**First state. *Chambers Hall*.616. **Lucas Vorsterman I.: engraver: Antwerp, b. 1595, d. 1675.**First state. *Cracherode*.617. **Jan Snellinx: painter: Antwerp, b. 1544, d. 1638.**First state. *Slade*.618. **Antonie Cornelissen: amateur: Antwerp, b. 1585, d. 1639.**First state. *Chambers Hall*.619. **Adam van Noort (Oort): painter: Antwerp, b. 1562, d. 1641.**First state. *Purchased* 1848.620. **Joos de Momper: painter: Antwerp, b. 1564, d. 1635.**First state. *Cracherode*.621. **Frans Francken: painter: Antwerp, b. 1581, d. 1642.**Second state: the background partially engraved. *Slade*.622. **Jan Baptist de Wael: painter: Antwerp, b. 1557, d. 1638.**First state: the background already engraved: no impression of the pure etching is known. *Purchased* 1841.623. **Desiderius Erasmus of Rotterdam: scholar: b. 1467, d. 1536.**First state. *Cracherode*.624. **Paulus de Vos: painter: Antwerp, b. 1592?, d. 1678.**First state. *Cracherode*.625. **Willem de Vos: painter: Antwerp.**First state. *Sloane*.626. **Philippe, Baron Le Roy: amateur.**First state. *Cracherode*.627. **Frans Snyders: painter: Antwerp, b. 1579, d. 1657.**First state. *Cracherode*.

628. The Reed offered to Christ.First state: pure etching. *Chambers Hall.*

Only one other impression of this state is known, in the collection of the Duke of Devonshire. The plate was subsequently retouched, probably by Vorsterman.

629. Titian and his Mistress.

(a) First trial state: pure etching: a white patch on the lady's neck from failure of biting. Unique impression (touched). *Crackerode.*

(b) Second state: shaded with the graver: the work advanced but not finished. Unique impression (touched). *Crackerode.*

DAVID TENIERS II.

Painter: b. 1610, d. 1690: son and pupil of David Teniers I.: born at Antwerp, worked chiefly at Brussels. It is doubtful whether these etchings and others, which bear Teniers' monogram and are certainly executed after his designs, can be regarded as the work of his own hand.

630. A smoker sitting on a tub (Dutuit 2).Pure etching. *Sheepshanks.***631. Two smokers by the fireside (Dutuit 3).**Retouched with the graver. *Sheepshanks.***632. A smoker sitting on a box (Dutuit 4).**Pure etching. *Sheepshanks.***633. A peasant playing the lute (Dutuit 5).**Pure etching. *Sheepshanks.***634. A pilgrim, in profile to l. (Dutuit 6).**First state: with monogram: pure etching. *Sheepshanks.***635. A pilgrim to r. holding out his hat (Dutuit 7).**First state. *Sheepshanks.***636. A pilgrim to l. holding out his r. hand (Dutuit 8).**First state. *Sheepshanks.***637. A pilgrim wearing a hat, in profile to r. (Dutuit 9).**First state. *Sheepshanks.***638. A pilgrim with folded hands, facing r. (Dutuit 9 bis).**First state. *Sheepshanks.***The Five Senses (Dutuit 15-19).**First state: before the monogram. *Sheepshanks.***639. Sight.****640. Hearing.****641. Smell.****642. Touch.****643. Taste.**

FRENCH ETCHERS UNDER ITALIAN INFLUENCE.

JACQUES CALLOT.

Etcher and engraver: b. 1592, d. 1635: ran away from his father's house at Nancy 1604; found his way to Florence, where he learnt etching from Remigio Canta-Gallina: studied at Rome: was twice brought back to Nancy: returned to Rome 1609: pupil of Philippe Thomassin at Rome and of Parigi at Florence: returned to Lorraine 1622: visited Brussels 1625, Paris 1629-30: died at Nancy. Callot etched a very large number of subjects, chiefly from the stirring life of his own day in France and Italy: his soldiers, gypsies, and beggars found many imitators in the Dutch school.

All the etchings exhibited are from the Scarisbrick (formerly Verstolk and Wilson) collection. Purchased 1861.

644. *The fan* (Meaume 617).

(a) First state: before letters.

(b) Second state: with inscription and signature.

The subject is a fête on the Arno given by the weavers and dyers of Florence on 25 July, 1619.

645. *A joust in the Carrière at Nancy* (Meaume 621).

First state.

646. *Small view of Paris, also called The Slave-Market* (Meaume 712).

(a) First state: before the background (Pont-Neuf, Notre Dame, etc.).

(b) Second state: with background, artist's name and address.

Two Large Views of Paris (Meaume 713, 714).

647. *View of the Louvre: Tour de Nesle* 1.

(a) First state: before the artist's name.

(b) Second state: with the artist's name.

648. *View of the Pont-Neuf, Cité, etc.: Tour and Porte de Nesle*.
Second state.

Four Landscapes (Meaume 715-718).

649. *The garden*.

First state: before the artist's name.

650. *The pigeon-house*.651. *The water-mill*.652. *The sea-port*.

First state.

653. *Gondreville fair* (Meaume 623).

First state: before the artist's name, which is added by himself in ink.

654. *The chase* (Meaume 711).

First state.

The Miseries of War. Large Series (Meaume 564-581).

First state: before numbers and verses.

655. *The title*.

(a) Proof before letters (probably unique).

(b) With letters.

- 656. Enrolling the troops.**
- 657. The battle.**
- 658. Marauders.**
- 659. Pillaging a house.**
- 660. Looting a convent.**
- 661. Sacking a village.**
- 662. Brigandage.**
- 663. Offenders discovered in hiding.**
- 664. Punishment by estrapade.**
- 665. Punishment by hanging.**
- 666. Punishment by shooting.**
- 667. Punishment for incendiarism by burning.**
- 668. Punishment by the wheel.**
- 669. Crippled soldiers at the gate of a hospital.**
- 670. Soldiers begging and dying of want.**
- 671. Peasants revenging themselves on soldiers.**
- 672. The prince distributing rewards for valour.**

The Nobility of Lorraine (Meaume 673-684).

A set of six gentlemen and six ladies in the costume of about 1625.
First state.

- 673. A gentleman with his hand on his sword.**
- 674. A gentleman in profile to r.**
- 675. A gentleman saluting.**
- 676. A gentleman wrapped in a mantle.**
- 677. A gentleman with his hands clasped before him.**
- 678. A gentleman with his hands behind his back.**
- 679. A lady with a muff walking to r.**
- 680. A lady with her l. hand in a muff.**
- 681. A lady with a muff walking to l.**
- 682. A lady holding a tulip in her l. hand.**
- 683. A lady wearing a mask.**
- 684. A lady holding a fan.**

The Beggars (Meaume 685-709).

Twenty-five types of Italian vagabonds.

First state.

685. Capitano de' Baroni.
 686. The hurdy-gurdy player.
 687. The two pilgrims.
 688. A beggar on crutches with a hat.
 689. A beggar on crutches with a cap.
 690. A beggar warming his hands over a jug.
 691. An old woman telling her beads.
 692. A woman feeding an old crone with a spoon.
 693. A blind beggar and his leader.
 694. A beggar with crutches and a wallet.
 695. A beggar with a large rosary.
 696. A beggar in rags and barefoot.
 697. A beggar exhibiting his leg.
 698. A beggar with a wooden leg.
 699. An old woman on crutches.
 700. A one-eyed beggar-woman.
 701. An old beggar with one crutch.
 702. A mother and three children.
 703. A beggar leaning on his staff.
 704. An old woman with two cats.
 705. An old woman collecting alms.
 706. A stout beggar walking.
 707. A blind beggar with a dog.
 708. An old woman receiving an alms.
 709. A beggar eating from a bowl.

CLAUDE GELLÉE (CLAUDE LORRAIN).

Landscape painter and etcher: b. 1600, d. 1682: native of Chamagne, in Lorraine: went to Rome about 1614: was pupil of Agostino Tassi in 1621: visited Nancy, 1625-27: returned to Rome, and spent the rest of his life in Italy. The dates on his etchings range from 1630 to 1663.

710. **Landscape with a young man seated, and seven goats.** (Duplessis 26, 27).
First state: before the plate was cut into two parts, printed separately as "The three goats" and "The four goats." No other impression of this state is known.
Purchased 1868.

711. **The Rape of Europa** (Duplessis 22).
Second state. *Slade.*

712. **The Forum, or Campo Vaccino** (Duplessis 23).
Second state. *Purchased 1870.*

713. **The country dance** (Duplessis 24).
First state.

714. **Mercury and Argus** (Duplessis 17).
First state. *Purchased 1840.*

715. **The goatherd** (Duplessis 19).
Second state (undescribed): before additional border-line at bottom. *Purchased 1866.*

716. **Time, Apollo and the Seasons** (Duplessis 20).
(a) First state (undescribed): with a goat to r. of Seasons, afterwards taken out.
Purchased 1866.
(b) First state (Duplessis): the goat taken out: before inscription.

717. **A shepherd and shepherdess conversing** (Duplessis 21).
(a) First state: touched with pen and bistre. *Cracherode.*
(b) Second state: trees and clouds altered.

718. **Sea-port with a lighthouse** (Duplessis 11).
Third state.

719. **Sea-port with a large tower** (Duplessis 19).
Second state. *Purchased 1849.*

720. **Sunrise** (Duplessis 15).
Second state.

721. **The wooden bridge** (Duplessis 14).
Second state.

722. **Cattle being driven to the pasture** (Duplessis 16).
Third state.

723. **A drove of cattle in stormy weather** (Duplessis 18).
(a) First state: before inscription: numerous details not yet put in. "Dono Authoris Claudi de Lorene Roma Ao. 1661" is written on the back in a hand of that date.
Cracherode.
(b) Second state: finished: with inscription. *Slade.*

724. **Peasants dancing near the water** (Duplessis 6).
First state. *Purchased 1862.*

725. **The shipwreck** (Duplessis 7).
Second state.

726. **Peasants dancing under the trees** (Duplessis 10).
First state. *Purchased 1851.*

727. **The herdsman** (Duplessis 8).
(a) First state: before inscription and number. *Purchased 1854.*
(b) Second state: with inscription and number.

728. The artist sketching (Duplessis 9).
Second state. *Purchased 1848.*

729. The brigands (Duplessis 12).
First state.

730. The Flight into Egypt (Duplessis 1).
First state.

731. An angel appearing to a monk (Duplessis 2).
First state. *Purchased 1845.*

732. Crossing the ford (Duplessis 3).
First state.

733. Cattle drinking (Duplessis 4).
First state.

734. The tempest (Duplessis 5).
(a) First state: with the original signature: sky unaltered.
(b) Fourth state: signature altered: number and second signature in margin: sky lightened.

DUTCH ETCHERS UNDER ITALIAN INFLUENCE.

PIETER VAN LAER (called "BAMBOCCIO").

Painter and etcher: b. 1582? (1595?), d. 1642? (after 1658?); native of Haarlem: worked at Rome about 1623-39: painted the peasants of the Campagna and their flocks: returned to Haarlem.

Set of studies of animals (Bartsch 1-7).
Sheepshanks.

735. Frontispiece.

736. Horses.

737. Cattle.

738. Pigs and donkeys.

739. Goats.

740. Dogs.

741. Buffaloes.

NICOLAES (CLAES) PIETERSZ BERCHEM.

Painter and etcher: b. 1620, d. 1683: worked at Haarlem, in Italy, and at Amsterdam.

742. The shepherd sitting by a fountain (Bartsch 8).
Second state. *Slade.*

743. Cattle fording a stream (Bartsch 9).
(a) First state: before the name. *Sheepshanks.*
(b) Third state: with the name: the shadows deepened: number added. *Sheepshanks.*

744. Cows and sheep (Bartsch 13).
Second state: finished, before name, address and number. *Sheepshanks.*

745. Horses and goats (Bartsch 14).
Second state: finished, before name, address, and number. *Sheepshanks.*

746. A shepherd piping, seen from the back (Bartsch 6).
First state: background unfinished. *Sheepshanks.*

747. Head of a goat to r. (Bartsch 18).
First state: before letters. *Slade.*

748. Head of a goat to l. (Bartsch 17).
First state: before letters. *Slade.*

749. Head of a goat to l. (Bartsch 20).
(a) First state: touched with pen and ink. *Sheepshanks.*
(b) Second state: re-bitten. *Sheepshanks.*

750. Cows and goats (Bartsch 15).
Second state: finished, before name, address and number. *Sheepshanks.*

751. Donkey, goat and sheep (Bartsch 16).
Second state: finished, before name, address and number. *Sheepshanks.*

752. Peasants halting outside a tavern (Bartsch 11).
(a) First state: shading unfinished: before name and number. *Sheepshanks.*
(b) Second state: additional shading: with name and number. *Sheepshanks.*

753. Peasants riding across a brook (Bartsch 12).
(a) First state: before the background. *Sheepshanks.*
(b) Second state: with the background. *Sheepshanks.*

754. A man riding a donkey (Bartsch 5).
Second state: finished, except the sky. *Sheepshanks.*

755. Three cows resting (Bartsch 3).
First state. *Purchased 1842.*

756. The peasant with bagpipes (Bartsch 4).
First state. *Sheepshanks.*

757. The cow standing in the water (Bartsch 1).
First state: unfinished. *Purchased 1854.*

JAN BOTH.

Landscape painter and etcher: b. about 1610, d. 1652: native of Utrecht: pupil of Abraham Bloemaert 1624: visited France and Italy: worked at Rome under the influence of Claude Lorrain: returned to Utrecht 1640, and was elected head of the Painters' Guild of that town, where he died.

758. Ponie Molle on the Tiber (Bartsch 5).
Second state. *Slade.*

759. The muleteer, Via Appia (Bartsch 6).
First state. *Cracherode.*

760. The ferry on the Tiber (Bartsch 7).
Second state. *Sheepshanks.*

761. Two cows by the water, near Tivoli (Bartsch 8).
Second state. *Purchased 1855.*

762. Fishermen on the Tiber (Bartsch 9).
Second state. *Sheepshanks.*

The drawing of this composition (in reverse) is in the British Museum.

763. The wooden bridge, Falls of Sulfome, near Tivoli (Bartsch 10).
Second state. *Sheepshanks.*

764. A woman riding a mule (Bartsch 1).
Third state. *Sheepshanks.*

The scene is on the road between Florence and Bologna (note by F. Rechberger, 1808).

765. The bullock-cart (Bartsch 2).
Second state. *Sheepshanks.*

The scene is on the Adriatic coast between Ancona and Sinigaglia (note by F. Rechberger, 1808).

766. The large tree (Bartsch 3).
Second state. *Sheepshanks.*

The drawing of this composition, in reverse, omitting the figures, is in the British Museum.

767. The two mules (Bartsch 4).
Second state. *Sheepshanks.*

The scene is on the road from Ancona to Madonna di Covitta (note by F. Rechberger, 1808).

JAN BOTH AFTER ANDRIES BOTH.

Andries Both, painter and etcher: b. about 1609, d. about 1640: brother and fellow pupil of Jan Both, whom he accompanied to Italy: imitated the manner of Pieter van Laer, but also painted true Dutch scenes in the style of Brouwer: was drowned in a canal at Venice. The etchings which follow are by Jan Both from the designs of Andries.

The senses.

Second state. *Sheepshanks.*

768. Sight. A pedlar (Bartsch 11).

769. Hearing. A news-vendor (Bartsch 12).

The drawing of this composition, in the same direction, is in the British Museum.

770. Taste. A cake-seller (Bartsch 14).

771. Touch. A dentist (Bartsch 15).

KAREL DU JARDIN.

Painter and etcher: b. 1622, d. 1678: born at Amsterdam; pupil of Berchem and influenced by Potter: went early to Italy: worked at the Hague 1656-59, at Amsterdam 1659-74: returned to Italy and died at Venice. His etchings are dated from 1652 to 1660.

772. A fountain. Frontispiece to a set of etchings (Bartsch 1).

(a) First state: before letters. *Sheepshanks.*

(b) Third state: with letters, before the number. *Sheepshanks.*

773. The mules (Bartsch 2).
First state. *Slade*.

774. The cow and calf (Bartsch 3).
First state. *Sheepshanks*.

775. Two horses (Bartsch 4).
First state. *Sheepshanks*.

776. Two donkeys (Bartsch 6).
First state. *Sheepshanks*.

777. Two sleeping hounds (Bartsch 5).
First state. *Sheepshanks*.

778. Three pigs lying down (Bartsch 8).
First state. *Sheepshanks*.

779. A goat and two sheep (Bartsch 7).
Second state. *Sheepshanks*.

780. A village on a hill (Bartsch 9).
First state. *Slade*.

781. Two men standing in a stream (Bartsch 10).
First state. *Sheepshanks*.

782. A man tying his shoe (Bartsch 11).
First state. *Sheepshanks*.

783. An artist sketching a ruined temple (Bartsch 12).
First state. *Sheepshanks*.

784. Two goats and two kids (Bartsch 13).
First state. *Sheepshanks*.

785. Three sheep and a goat (Bartsch 14).
Second state. *Sheepshanks*.

786. Two pigs (Bartsch 15).
First state. *Sheepshanks*.

787. Three pigs near a fence (Bartsch 16).
First state. *Sheepshanks*.

788. A herdsman and three oxen (Bartsch 22).
First state. *Sheepshanks*.

789. The two muleteers (Bartsch 20).
First state. *Sheepshanks*.

790. The four mountains (Bartsch 18).
Second state. *Sheepshanks*.

791. Two donkeys near a river (Bartsch 19).
First state. *Slade*.

792. The trees with roots exposed (Bartsch 17).
First state. *Sheepshanks.*

793. A sheep near a wooden fence (Bartsch 35).
First state. *Sheepshanks.*

794. Ewe and lamb (Bartsch 42).
First state. *Sheepshanks.*

795. Dog and cat (Bartsch 41).
First state. *Sheepshanks.*

796. A sheep near a wattled fence (Bartsch 39).
First state. *Sheepshanks.*

797. Two sheep (Bartsch 40).
First state. *Sheepshanks.*

798. A sheep lying in a field (Bartsch 37).
First state. *Sheepshanks.*

799. A sheep teased by flies (Bartsch 38).
First state. *Sheepshanks.*

800. A sheep lying near the trunk of a tree (Bartsch 36).
First state. *Sheepshanks.*

801. Two horses near a plough (Bartsch 25).
First state. *Sheepshanks.*

802. The shepherd behind a tree (Bartsch 23).
First state. *Sheepshanks.*

803. Two oxen (Bartsch 24).
First state. *Sheepshanks.*

804. An ox and an ass (Bartsch 26).
First state. *Sheepshanks.*

805. Landscape with a donkey between two sheep (Bartsch 32).
First state. *Sheepshanks.*

806. A shepherdess talking to her dog (Bartsch 31).
First state. *Sheepshanks.*

807. The mule with bells (Bartsch 29).
First state. *Sheepshanks.*

808. An ox and a calf (Bartsch 30).
First state. *Sheepshanks.*

809. A group of cattle (Bartsch 34).
First state. *Sheepshanks.*

810. A woman standing in the water (Bartsch 27).
First state. *Sheepshanks.*

811. The field of battle (Bartsch 28).
First state. *Sheepshanks.*

ITALIAN ETCHER UNDER DUTCH INFLUENCE.

GIOVANNI BENEDETTO CASTIGLIONE.

Painter and etcher: b. 1616, d. 1670: Genoese school: said to have been a pupil of Van Dyck at Genoa (in 1624 ?): influenced by the etchings of Rembrandt: a successful painter of animals: worked in the chief cities of Italy: died at Mantua.

812. Head of an old man with a long beard (Bartsch 50).
Purchased 1871.

813. Bust of a man in an Oriental head-dress (Bartsch 51).
On the same plate is a sketch of a drove of cattle (Bartsch 60).
Cracherode.

814. Bust of a man in a fur cap with a plume (Bartsch 52).
Purchased 1871.

815. The Raising of Lazarus (Bartsch 6).
Cracherode.

816. The Nativity (Bartsch 7).
Cracherode.

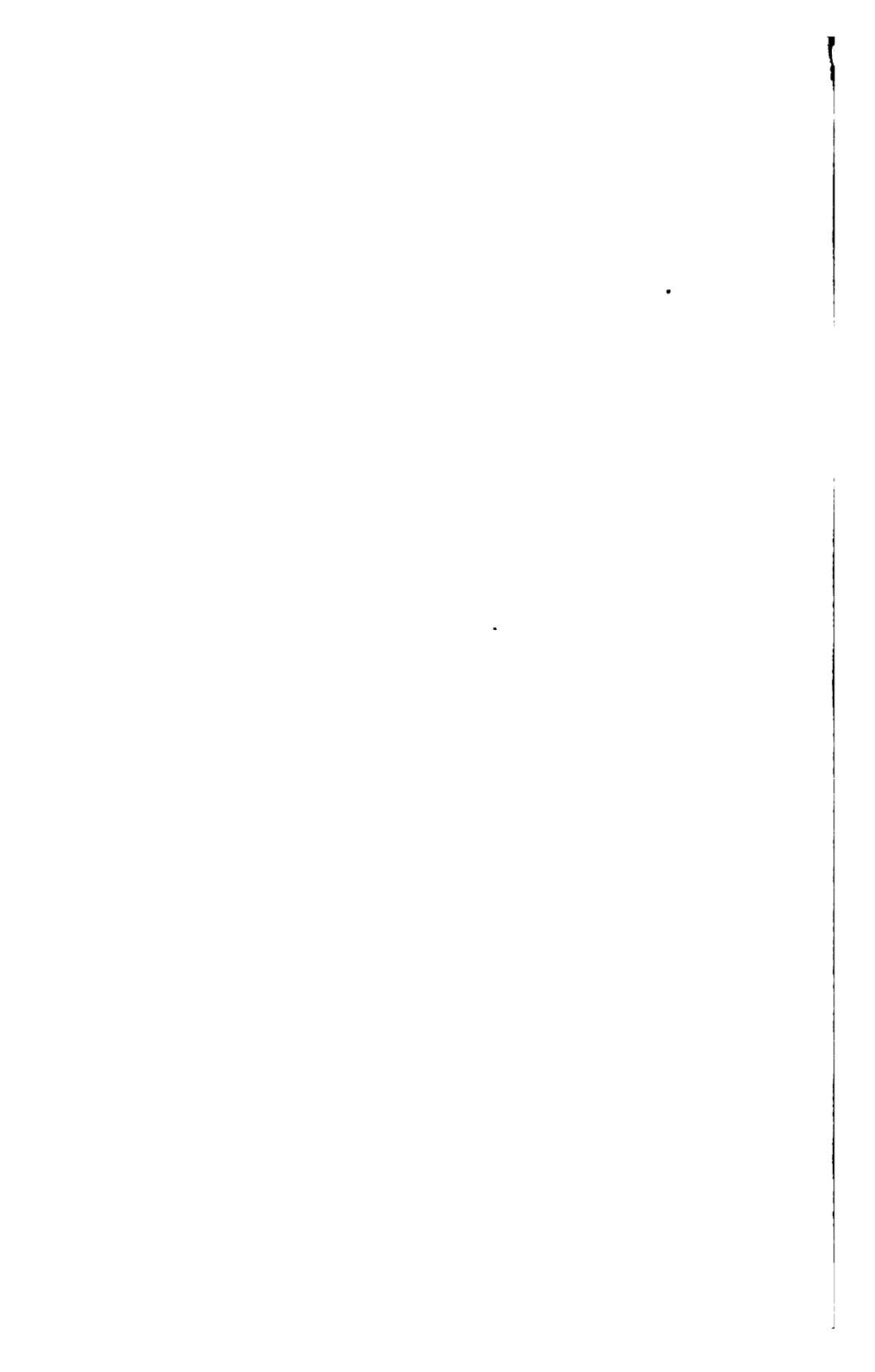
817. Castiglione at the Altar of Painting (Bartsch 23).
Cracherode.

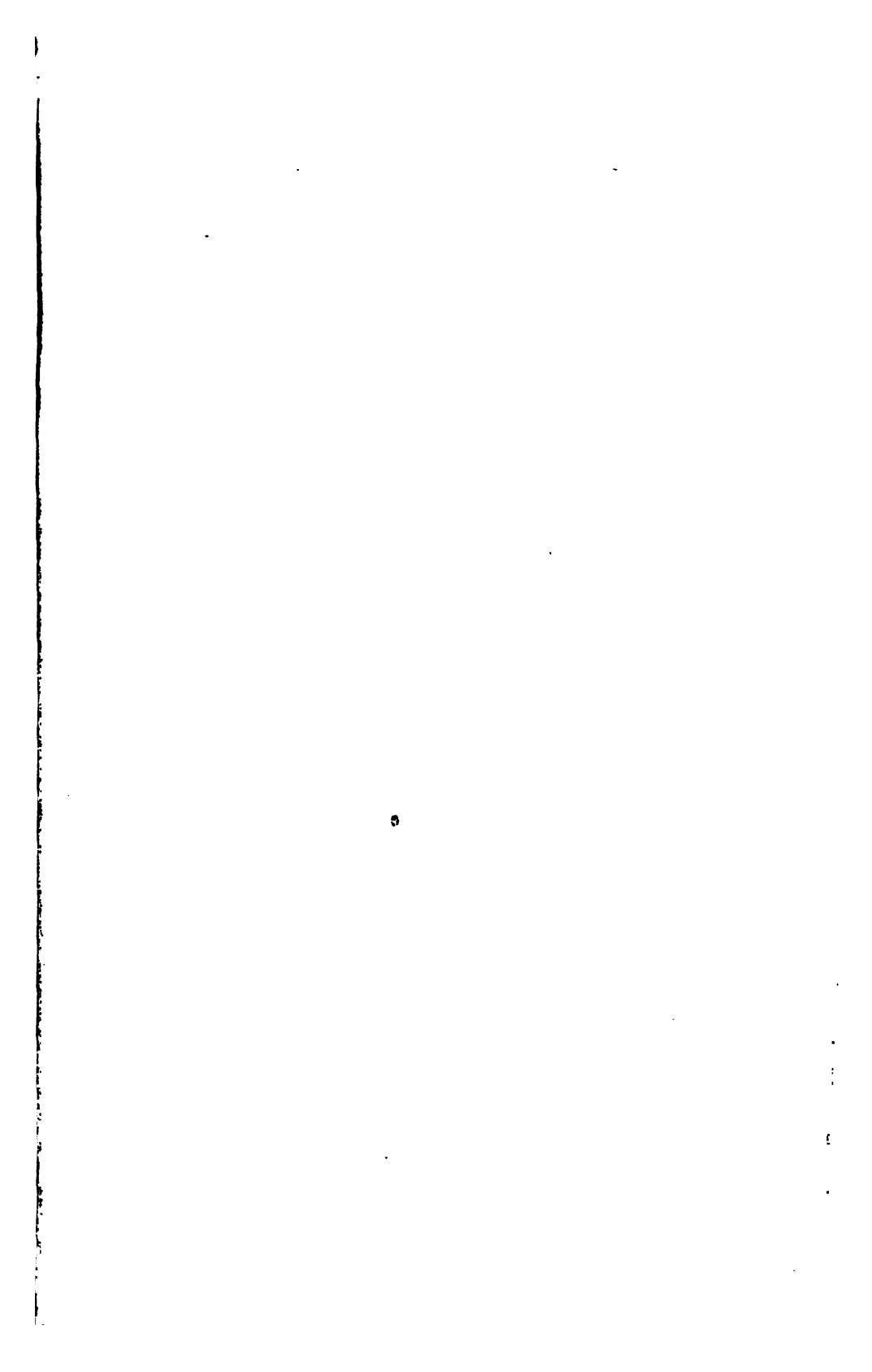
818. Pan and Olympus (Bartsch 15).
Second state. *Cracherode.*

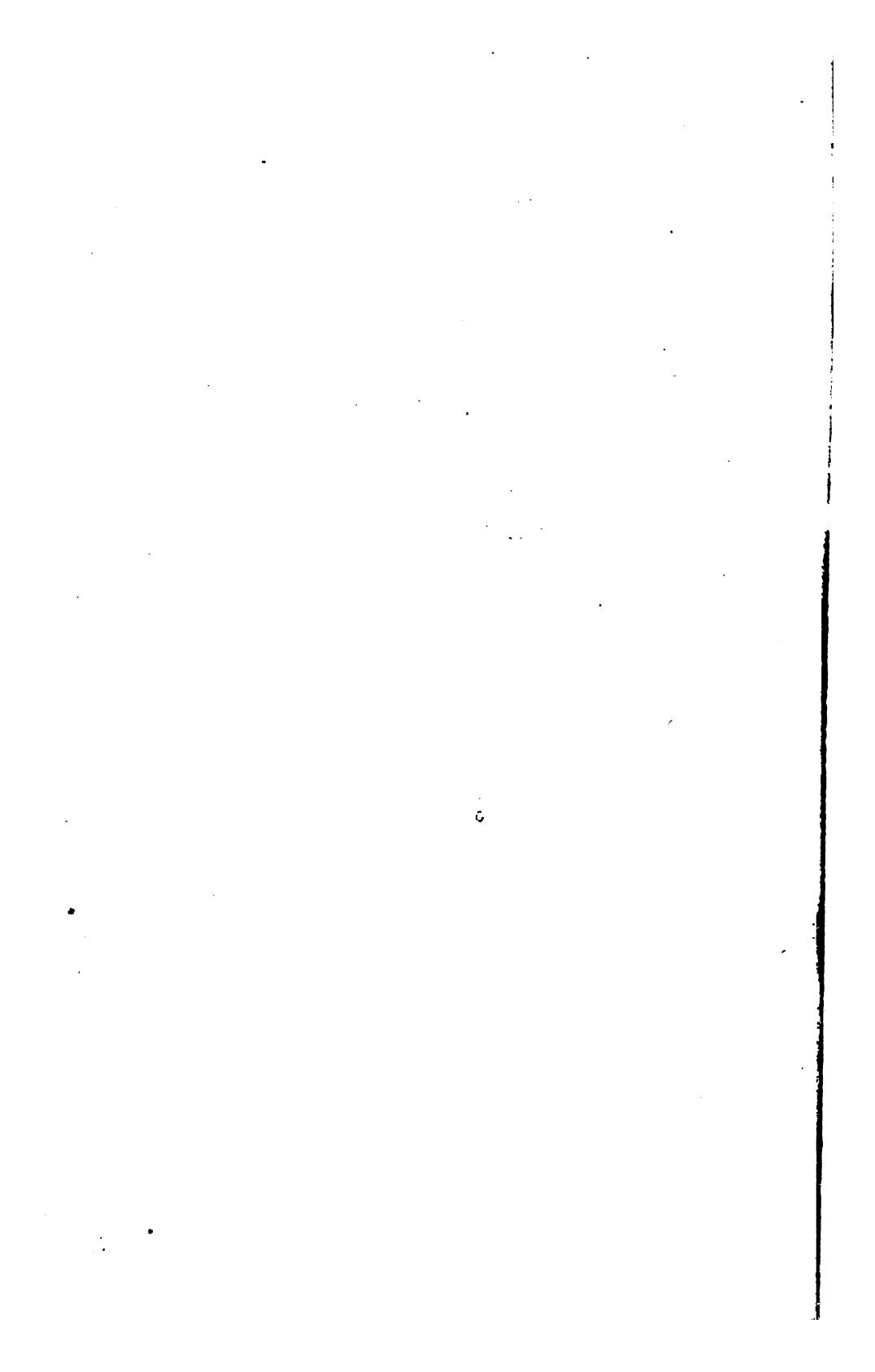
819. Allegory: Virtue alone endures (Bartsch 26).
Second state. *Cracherode.*

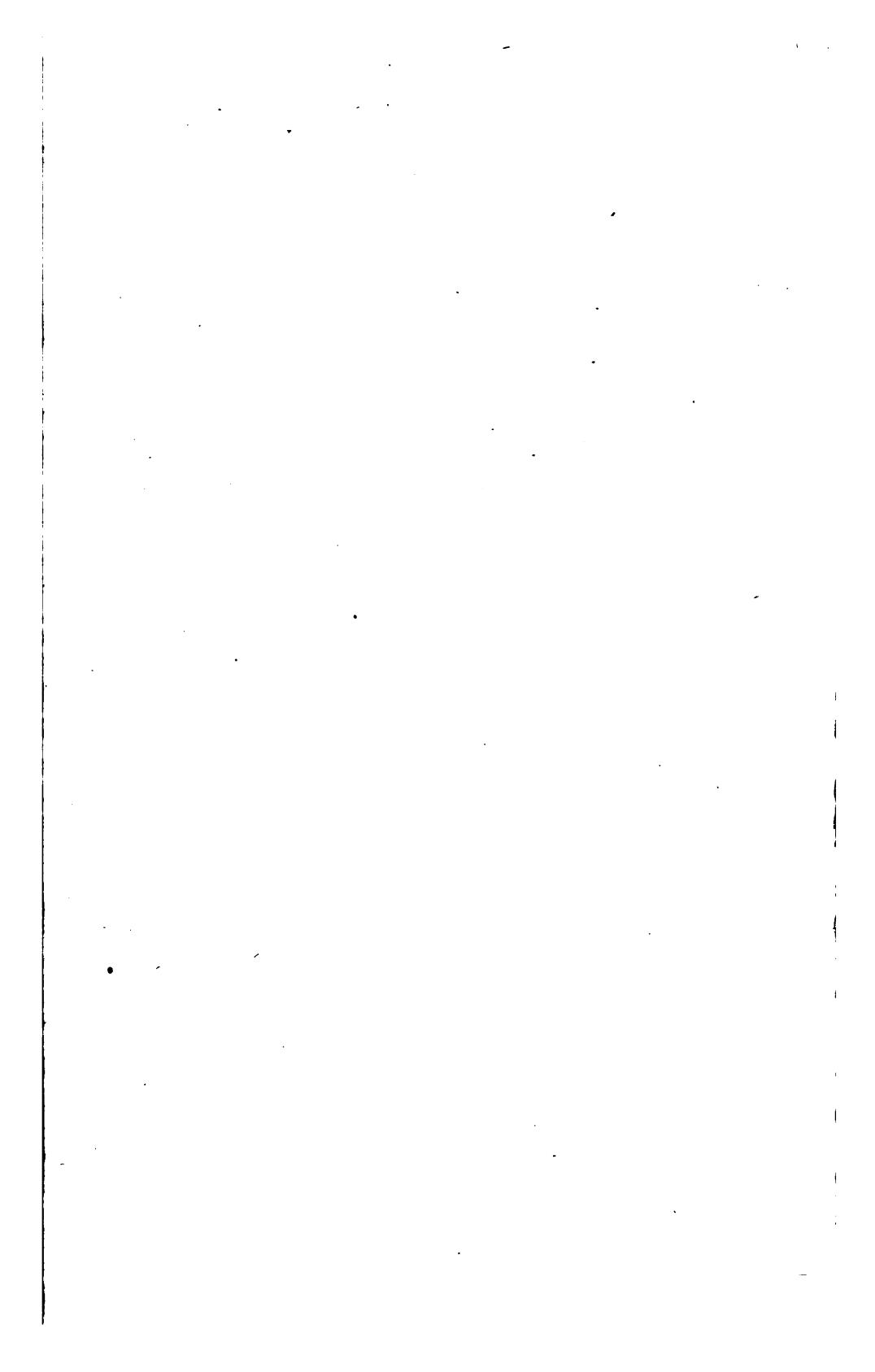
820. Melancholy (Bartsch 22).
Cracherode.











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